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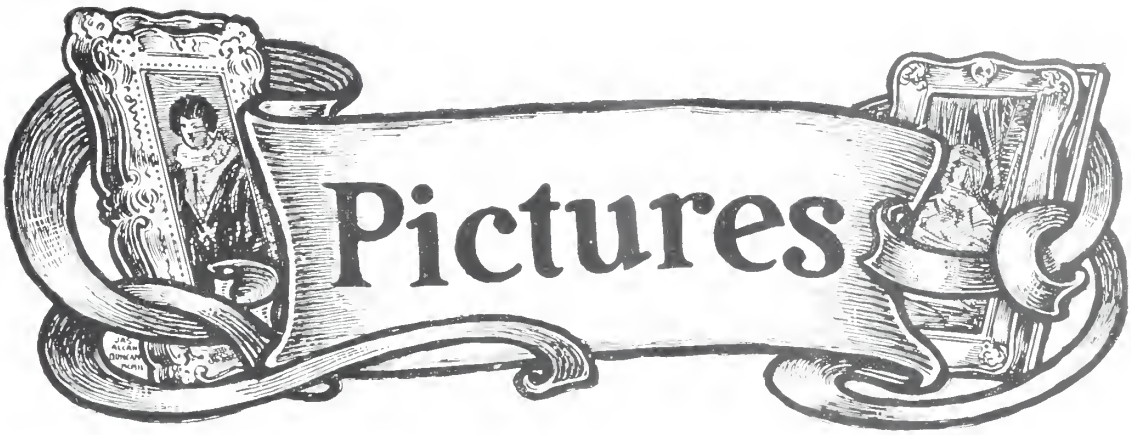
DANSE DES BERGERS DE SORRENTE

BY J. B. C. COROT

(In the Louvre)



The Hornecks

By H. P. K. Skipton

Mais où sont les neiges d'antan!

The late sale of the Bunbury pictures, including a portrait of Catherine Bunbury, famous as Goldsmith's "Little Comedy," has directed attention afresh to the fascinating sisters who attracted so many of the great painters and writers of the golden age of English art. To many of us they are little more than names, and the popular ignorance of them is reflected in Mr. Austin Dobson's "melodious verses," "To the Jessamy Bride":—

"How strange it seems! You whom he loved,
You who were breathing, walking,
Now designed in books, for Cecilia's pained
Some lady's fragrant talk;
You lived;—and now? Or when, or how,
Who asks? This age of ours
But marks your grass-grown headstone now
By Goldsmith's jasmine flowers!"

MRS. HORNECK [illegible] AFTER SIR JOSHUA REYNOLDS

Much, however, may be learned of "The Jessamy Bride" and her sister and their *entourage*; and the "grass-grown headstone" is a quite typical tablet in the ancient parish church at Weybridge, over the family vault, where she lies with her mother and sister. We meet her in the lively pages of Fanny Burney and Hazlitt, and a more vivid portrait of her is drawn in the memoirs of her nephew and adopted son. In such circumstances it seems a pity not to realise a little more clearly the personalities that exercised so

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[illegible] from [illegible] generation.

The English branch of the Horneck family was [illegible] by Anthony Horneck, [illegible] of a family [illegible] the ancestral home [illegible] on the Rhine, and, coming to England, [illegible] model of the seventeenth century [illegible] at Queen's College, Oxford. [illegible] 1641, it may be assumed that [illegible] the time of the Restoration, [illegible] of royal interest, for the King's [illegible] the region in which he lived. He [illegible] himself at the University and became [illegible] theologian, in which capacity he is [illegible] and won a mention from Evelyn [illegible] theological writings are still extant. In [illegible] into a popular preacher at the [illegible] a royal chaplain and a prebendary of [illegible] Wells and Westminster; and on his death [illegible] 1696 he was buried in Westminster Abbey. He [illegible] daughter; one son was Philip, [illegible] doubtful honour of being pilloried [illegible] in the *Dunciad*: "Horneck's [illegible] and Roome's funereal frown." He was [illegible] in the Treasury, and probably quite a worthy [illegible] harmless person, though he did commit the indiscretion of lampooning Pope. The younger brother was William, born in 1684, who became Director General of the Engineers and served under Marlborough; he died in 1746 and was buried by his father in the Abbey. His son, Kane William Horneck, was a captain in the Engineers, and married about 1740 Hannah Mangles (1727–1803), known in her day as "the Plymouth beauty," a youthful friend of Sir Joshua Reynolds in his native Devonshire, and the subject of one of his early portraits, the original of which is, or was, at Barton Hall. Captain Horneck went to Antigua on duty in 1751, leaving his wife and children in England; by December of the same year he had resigned the service, and one authority asserts that he died in 1752. It is certain, however, that he reappeared later as "Lt.-Colonel in the Army of Sicily," and as certain that he died later—probably about 1755. He left behind him the reputation of a man of high ability, and among his friends he numbered Edmund Burke, whom he appointed one of the trustees for his family. As to the ages of the Horneck girls, we are somewhat in a difficulty. Forster asserts that Catherine ("Little Comedy") was the elder; but according to the tablet erected to her memory in Weybridge Church—not to speak of the explicit testimony of her son—she was forty-five at the time of her death in 1799, which would make the year of her birth 1754. A later writer asserts, upon heaven knows what authority, that she was forty-nine when she died, but he seems to base this deduction upon the foregoing assertion that she was the elder sister, and the assumption that her father died in 1752. Mary ("The Jessamy Bride") was born about the opening of 1753—that much seems certain. It is pretty clear, then, that Catherine was the younger, and not the elder of the sisters. In either case Forster is wrong in giving the age of the Horneck girls as nineteen and seventeen when, according to him, Goldsmith first encountered them in 1769. Their brother was Charles Horneck, who entered the 3rd Foot Guards in 1768, "The Captain in Lace" of Goldsmith's verses. He was born in 1750.

Exactly when the widow and her children came to town does not appear, but with such influential friends as Burke and Sir Joshua Reynolds, it is likely that they came up not long after Kane Horneck's death, perhaps even before it. It is evident that they were left comfortably off, and there was every inducement for a pretty widow, with a son to push and two daughters to marry, to place herself in the main stream of life in London. Their friend, Sir Joshua, had established himself in town in 1752, and was, ere this, gathering about him the circle that became so famous. In 1758 he painted the picture of Mrs. Horneck familiar to this generation in Purcell's engraving; she was only just past thirty, and still preserved the beauty which had made her famous as a girl; and he may have painted her at the same time as he painted her husband in 1748, about the time of her marriage. The first notice that we have of her daughters is in 1764, when his diaries show among his sitters a Miss Horneck, who is generally asserted to have been Catherine, but was more probably her elder sister Mary, who would then have been twelve years old. In 1765 he painted the two girls together, and in 1766 he did so again, producing the lovely portrait now in the possession of Lord Normanton, the unfinished study for which (26½ in. by 22 in.) was sold in 1907 at the Bunbury sale for 5,600 guineas. The elder sister stands in profile, attired in a light dress shaded with blue; the younger looks down and rests her hand on her sister's shoulder. The picture is perhaps best known through S. W. Reynolds's engraving, which is a general favourite.

It must have been about this time that the daughters began to attract attention for their beauty and wit outside the circle of their immediate friends. Among the *habitués* of Sir Joshua's hospitable table in Leicester Fields were already numbered Dr. Johnson, Angelica Kaufmann, Burke, Garrick, and many other names of light and leading. He had painted Lady Sarah Bunbury sacrificing to the Graces—"She never did

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and if it be true, no higher compliment could have been paid to the young lady, for Sir Joshua was justly esteemed (as Sir Walter Armstrong puts it) "a wary man, with a just mind and no passions to speak of." Sir Henry rightly adds: "She (Mrs. Gwyn, as she afterwards became) was near-sighted, but her eyes were strong and prominent; and one of the faults of this portrait is that the painter, in endeavouring to give the effect of near-sightedness, has produced an appearance of weakness in the eyes." Sir Joshua certainly esteemed the portrait highly, for he retained it in his own possession until his death, when he bequeathed it by will to Mrs. Gwyn. It is well known in Dunkarton's engraving. The original was at Barton when Sir Henry wrote his memoirs, and may be there still.

Forster asserts that it was in 1769 that the Hornecks first became acquainted with Goldsmith; but it is difficult to believe that they had not met earlier. It was *à propos* of a dinner-party given in this year by Dr. Baker in their honour that the two girls sent Goldsmith a rhyming invitation to be present, to which he replied in a jingle that is now celebrated, alluding to them by doubtless familiar nicknames, which have never ceased to trouble commentators from that day to this. Evidently a pleasant Devonshire "set" had been formed, into which a man was fortunate who gained admission. The set was at this time no doubt the

more lively that their foremost man, Sir Joshua, had just received his knighthood on being acclaimed first President of the Royal Academy, while another friend, Angelica Kaufmann, had been herself enrolled a member of that august company. Goldsmith had evidently been asked to this dinner at the last moment, and his lines are a protest—

"Your mandate I got,
You may all go to pot;
Had your senses been right,
You'd have sent before night;
As I hope to be saved,
I put off being shaved;
For I could not make bold,
While the matter was cold,
To meddle in suds,
Or to put on my duds;
So tell Horneck and Nesbitt,
And Baker and his bit,
And Kauffmann beside,
And the Jessamy Bride,
And the rest of the crew,
The Reynoldses two,
Little Comedy's face,
And the Captain in Lace—
(By-the-bye, you may tell him
I have something to say more

Tell each other to rue
You Devonshire crew,
For sending so late
To one of my state.
But 'tis Reynolds's way
From wisdom to stray,
And Angelica's whim
To be frolick like him;
But, alas! your good worships, how could they be wiser,
When both have been spoil'd in to-day's *Advertiser*."

[illegible] HORNECK [illegible]

"The Captain in Lace" was, of course, Charles Horneck, who had just got his commission in the Guards; but exactly what was the point of the other nicknames will probably never certainly be known. The question is discussed in *Notes and Queries*, 4th Series, Vols. IX. and X., and the curious may be referred thereto. The original manuscripts of the lines which have immortalised those names are still preserved at Barton. What is more to the point is the fact that "Little Comedy" was ere this engaged to Henry Bunbury, the genial and clever caricaturist, whom she may have met three years before in Sir Joshua's studio, where he, like herself, was then sitting for a portrait. She was very young,

[illegible] only two of the [illegible] older, but they were married, nevertheless, in 1771, and retired to a small house on the family domain at Barton, which they made into the pleasantest of literary *rendezvous*.

It was in the July of 1770 that Goldsmith accompanied Mrs. Horneck and her daughters upon an excursion to the Continent, which does not seem to have been an unalloyed success. "I could tell you," writes Goldsmith to Sir Joshua, "of disasters and adventures without number, of our lying in barns, and of my being half poisoned with a dish of green peas, of our quarrelling with postillions, and being cheated by our landladies; but I reserve all this for an happy hour which I expect to share with you upon my return." "And yet," he adds, "I must say that if anything could make France pleasant, the very good women with whom I am at present would certainly do it." At Lisle occurred the absurd incident which was so viciously misinterpreted by Boswell, and distorted with characteristic ill-nature by John Wilson Croker. The beauty of the Horneck girls as they stood on the balcony of their hotel having attracted the admiration of the populace, Goldsmith retired with the remark that elsewhere he, too, could have his admirers. One hardly needed Mrs. Gwyn's explanation in later life that Goldsmith's action was simply a playful jest. It may be noted that it was in 1770 that Sir Joshua painted and exhibited the famous portrait of Goldsmith, one of the finest of his great male portraits, marked by that strangely detached power of insight, which could so unerringly detect and suggest the real greatness of a man so

MRS. GWYNNE AND MRS. BUNBURY BY W. DICKINSON, AFTER D. GARDNER

ungrammatising in speech and exterior as the author of *The Deserted Village* and *The Vicar of Wakefield*. Of the poet's devotion to the Hornecks there can be no doubt, and as Forster says, "'The Jessamy Bride' certainly "exerted a strange fascination over Goldsmith. Heaven knows what impossible dreams may at times have visited the awkward, unattractive man of letters!" The world certainly coupled his name with hers; and in 1773, on the morrow of his triumph with *She Stoops to Conquer*, in which the Hornecks had shared after sustaining him through the dark weeks which preceded it, a libeller wrote: "Was but the lovely H——k as much enamoured, you would not sigh, my gentle swain, in vain." Goldsmith attempted to chastise the writer, and the result was a lawsuit and a fine of £50 paid by the poet to a Welsh charity. But whatever the truth may have been, "The Jessamy Bride" certainly understood Goldsmith as most other people did not, and she it was who observed of him long years after that "on many occasions, from the peculiar manner of his humour, and assumed frown of countenance, what was often uttered in jest was mistaken by those who did not know him for earnest." Prigs, like Horace Walpole, might see no more in this oddity of genius than "an inspired idiot": but the feminine intuition of "The Jessamy Bride" and "Little Comedy" divined the truth more nearly. It may be reckoned to Walpole's credit, however, that at this very time he saw in Mrs. Bunbury "of all the pretty creatures the prettiest."

These were the pleasant days of the trips to Barton, where "Little Comedy" and her husband lived in a small house on the family estate, and entertained their friends with merry hospitality—Goldsmith and Garrick, and Dr. Johnson and many others. Rhyming invitations were still the order of the day, and in a delightful letter of Goldsmith he quotes some lines from the girls to himself—all that seems to have survived of their literary efforts—

"I hope my good Doctor,
you soon will be here,
And your spring-velvet
coat very smart will
appear,
To open our ball the
first day of the year,
And bring with you a
wig that is modish
and gay
To dance with the girls
that are makers of
hay."

This the Doctor caps with some fifty lines of delightful chaff and compliments—

"What a pity! How
does it surprise one,
Two handsomer culprits I never set eyes
on! . . .
First Sir Charles advances with phrases
well-strung,
Consider, dear Doctor, the girls are but young.
The younger the worse, I return him again,
It shows that their habits are all dyed in the grain!
But then they're so handsome, one's bosom it grieves!
What signifies *handsome* when people are thieves?"

The date of this correspondence is probably 1772 or 1773, though Forster seems to put it in 1771, which is not impossible. In 1774 Goldsmith died, and then occurred the touching incident of the sisters causing his coffin to be opened to have locks of his hair cut off for them to cherish for the rest of their lives. And about this time, too, Henry Bunbury drew the portrait of Goldsmith, engraved by Bretherton in 1776, which, according to "The Jessamy Bride," "gives the head with admirable fidelity as he actually lived amongst us; nothing can exceed its truth." A Bible, presented by Dr. Johnson to Mrs. Bunbury in 1778, preserves the memory of a visit to Barton by the "great lexicographer," and some verses by Garrick in praise of Henry Bunbury conclude with a courtly compliment to "Little Comedy"—

"Fix but his Mercury, he'll join the two
And be my boast, Britannia cry'd;
Nature before him plac'd her comic crew,
Fortune plac'd Beauty by his side."

CAPTAIN WILLIAM BENTINCK, R.N. (1789)

BY GEORGE ROMNEY

In the possession of Henry Aldenburg Bentinck, Esq.

From a Water-colour Drawing by Miss Edith Henniker

In 1773 Charles Horneck, "The Captain in Lace," married Miss Keppel, the daughter of Sir Joshua's old friend, but she eloped, before a year was out, with one of her husband's brother officers, and brought on the whole family a sorrow which cut deep. "Little Comedy's" eldest son Charles, the "Master Bunbury" of Sir Joshua's famous picture of 1781, was born in 1772; and in 1778 the same great artist painted the picture of "Little Comedy" herself, which was engraved by James Watson. This is probably the picture which was mentioned at the Bunbury sale as having passed into the possession of Mr. W. Waldorf Astor. The picture of "Master Bunbury" was engraved by Haward; the lad was his mother's idol, to the exclusion of the younger brother (to whom Sir Joshua stood godfather), who was left to be brought up by his aunt, "The Jessamy Bride." He "came, as most men say, to little good," dying abroad in 1798, and his mother outlived him only a year. The introduction of Mrs. Thrale to the Hornecks (it is singular that it did not take place earlier) seems to be alluded to in Dr. Johnson's letter to that lady in July, 1775: "I am glad that you have read *Boswell's Journal*, because it is something for us to talk about, and that you have seen the Hornecks, because that is a public theme." About 1776 "The Jessamy Bride" became engaged to Colonel Gwyn, a distinguished but impecunious soldier, whom she married some three years after. Together they encountered much unequal fortune until the King appointed him an equerry some years later, and he became later Inspector of Cavalry. Fanny Burney met her and Mrs. Horneck at Sir Joshua's in 1779:

"Mrs. Horneck, as I found in the course of the evening, is an exceedingly sensible, well bred woman. Her daughter is very beautiful, but was low-spirited and silent during the whole visit. She was, indeed, very unhappy, as Miss P. later informed me, upon a court of some ill news she had lately heard of the attains of a gentleman to whom she is shortly to be married."

And here for the time being the curtain falls. A little known portrait of "The Jessamy Bride" was painted not later than this period by that singular person the Rev. Matthew William Peters, R.A., and engraved in stipple by Dickinson. In 1780 the sisters were portrayed as "The Merry Wives of Windsor," by Gardner, and the picture was engraved by Dickinson with the title of "Mrs. Gwynne and Mrs. Bunbury"; thus we have another testimony to the fact that "The Jessamy Bride" changed her name about this time.

Henceforward our glimpses of the sisters are rare and tantalizing. The Bunburys, we know, were good to more than one struggling artist, and among them to young John Hoppner, then contending against royal disfavour and the unctuous antagonism of Benjamin West; and in later years Mrs. Bunbury stood godmother to his daughter Helen. Hoppner painted a famous pair of portraits of the sisters, which were shown in the Academy of 1790, and engraved by John Young. The original of Mrs. Gwyn has passed into the collection of Sir Charles Tennant; the other I have not succeeded in locating, but it may still be at Barton. It is certainly not, however, as the *Times* art-critic has asserted, identical with the Barton portrait of Mrs. Bunbury, by Hoppner, sold in 1907 at Christie's, which is a different and altogether inferior work. Fanny Burney met Mrs. Gwyn once or twice in 1788 and 1789, and felt her charm, and has left us some pleasing glimpses of her. "As beautiful as the first day I saw her," she writes in 1788, "and all gentleness and softness"; and in 1789: "Soft and pleasing and still as beautiful as an angel." There is plenty of evidence that her married life was happy, though she had no children, and was moved to adopt her sister's second son, afterwards Sir H. E. Bunbury, the seventh baronet. Mrs. Horneck died at her house in 1803, and was buried at Weybridge, in a vault beneath the parish church, by "Little Comedy," who had died after a lingering and severe illness in 1799—"kind, benevolent, good to all"—is the well-earned testimony of her epitaph.

Forty-one years later all that was mortal of "The Jessamy Bride" was laid in that same vault. Of her we get a late glimpse in the pages of Hazlitt about 1826, a warm compliment from that rather sour essayist, and from old Northcote, the pupil of Sir Joshua, "who kept up one another's spirits by saying disagreeable things about the more valued of their acquaintances." "She was," says Hazlitt, "beautiful even in years. . . . In her the graces had triumphed over time: she was one of Ninon de l'Enclos' people, of that list of the Immortals."

"Yes," said Northcote, "that is what Sir Joshua used to mention as the severest test of beauty—it was not then *skin-deep* only. She had come through all the stages, and had lent a grace to each. There are beauties that are old in a year. Take away the bloom and freshness of youth and there is no trace of what they were. Their beauty is not grounded on first principles. Good temper is one of the great preservers of the features."

In 1830 Thomas Moore mentions dining with Sir Henry Bunbury, and meeting "that fine old lady, his aunt, Mrs. Gwynne," and talking to her through an ear-trumpet of Sir Joshua and other departed worthies. She lived for ten years longer, but we know no more of her. On the tablet erected to her memory in Weybridge Church her adopted daughter wrote: "She was beloved, admired and respected by all who knew her: her life was peace, and accordingly her death most peaceful." And in this case, at least, an epitaph spoke no more than the truth.

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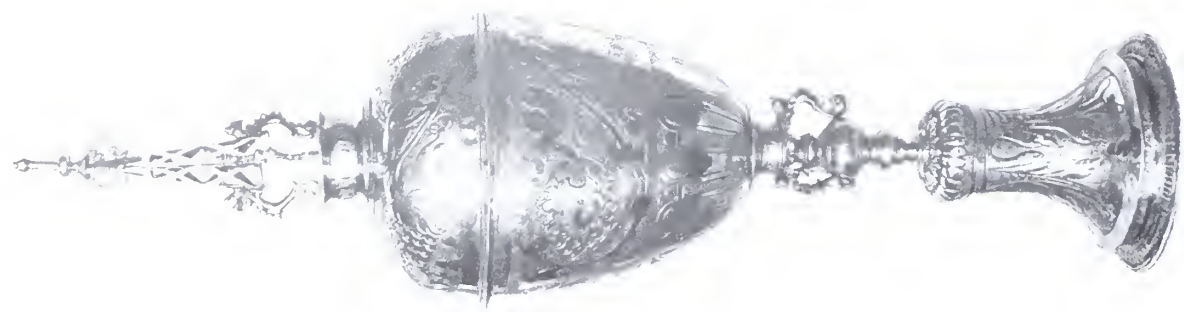
No. VIII.—SILVER-GILT STANDING CUP AND COVER, 1969

No. VII.—SILVER-GILT COVERED CUP, 1500-1



No. VI.—SILVER-GILT STANDING CUP AND COVER, 1966

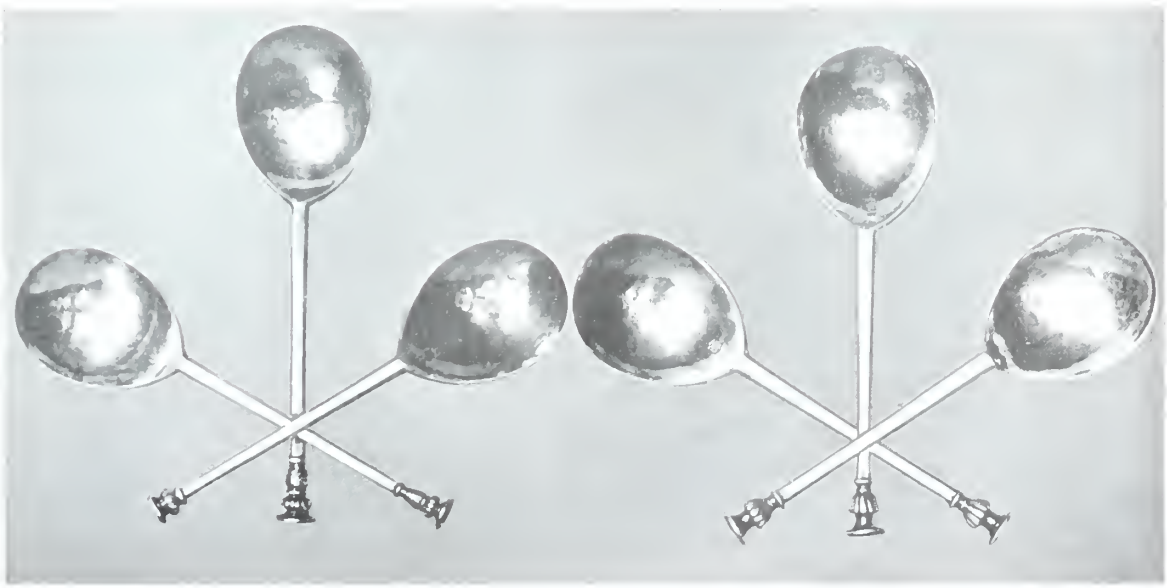
Corporation Plate of the Town of Portsmouth

Written and Illustrated by Leonard Willoughby

In giving the illustrations of the very valuable plate, the insignia, seals, and such ancient treasures as belong to the Corporation of Portsmouth, I have to make my grateful acknowledgments to the late Mayor, Mr. Baggs, for his courtesy in granting me access to them for reproduction in The Connoisseur Magazine, and to the late Town Clerk, Mr. Hellard, who for many years served the Corporation so ably. Such a collection as the town of Portsmouth possesses is one to be justly proud of, for it is almost second to none as regards Corporation property.

Though it is kept and guarded within the magnificent town hall, which itself is well worth visiting, as being one of the finest in the kingdom and very similar to that of Leeds, still, unfortunately for visitors and connoisseurs, this beautiful collection is not exposed to view. If, therefore, the authorities could only see their way to place the collection in a part of the town hall where it could be seen, it is certain that many visitors to the town would gladly avail themselves of the chance of inspecting these fine specimens of goldsmiths' craft which are now such links with the past. It would add one more attraction to the already many which Portsmouth offers to visitors. The town is full of historic buildings connected with England's foremost men, while the numerous churches, both architectually and historically, are full of interest. Its quaint streets and old hostelries where our naval men of note were wont to put up in the older part of the town, its fine shops and open streets in the modernised parts, are all in their different ways delightful, and to the collector of ancient relics or objects of art there are excellent opportunities of picking up genuine bargains in the art shops. The naval dockyard and gun wharf are in themselves an education, and now that our Navy is so much in evidence and plays so great a part in the peace of the world, the interest in inspecting these monster ships of war is more than ever absorbing.

Portsmouth is a prosperous, go-ahead town, and such buildings as the Corporation have in recent years erected display great good taste in design, and are of immense credit to the town. Of these the Technical Institute, built at a cost of over £100,000, is one of the most imposing; the Town Hall itself having cost £140,000. These, and the old town



No. I. ELIZABETHAN SILVER SPOONS

gates, of which there are several remaining, are exceedingly fine specimens of the architecture of various periods and are worthy of study. The old Parish Church of Portsmouth, with its quaint vane in the form of a ship, built 1180, dedicated to Thomas of Canterbury, is a landmark, and in this is the monument of the Duke of Buckingham who was assassinated by Fulton; whilst that now known as the Garrison Church—on the site of the Domus Dei built in the stormy days of John, serving the purpose of pilgrims travelling to Canterbury—has most interesting

No. II.—FOUR SMALL SILVER WINE CUPS (CUP ON LEFT MODERN FACSIMILE)

associations. And in this reign also first mention is made of a royal dock at Portsmouth.

In the reign of the early Edwards a large trade was carried on with towns in Gascony, the imports of Southampton and Portsmouth together equalling those of London. It was to Portsmouth, too, that a Spanish trader brought the first oranges that ever came to England, which were bought by King Edward for his wife to remind her of her Castilian home. Edward III., after the disasters which occurred to the town in 1337, 1369 and 1372, when many of the ancient records were irretrievably lost, took active interest in the fortifications of the harbour, and it was he who commenced the building of the well-known round towers standing on each side of the entrance. Henry V. carried on the work, which was eventually completed by Henry VIII., and it was this monarch who stretched the "mighty chain of iron" across the bar, as a protection against invading ships of war.

The equipment and victualling of the Navy was then entirely carried out here in this reign, while in the reign of Elizabeth a huge state lottery was organised for the purpose of raising money for re-modelling the fortifications. This was the first known lottery. How the Stuarts developed the dockyard is probably well known, and from their day onwards Portsmouth has steadily advanced, till to day it is the most magnificent naval dockyard in the world. From the modest house in which Charles Dickens was born to the palatial town hall—which was opened by Edward VII., then Prince of Wales, in 1890, and in which is contained the great hall capable of seating 2,000 persons, and a magnificent organ by Gray & Davidson; its fine council chamber, committee rooms and courts, and Mayor's apartments—Portsmouth's buildings teem with interest, and to a far greater extent than most people imagine. Well governed and cared for, the town, which now is extensive, prospers; whilst its inhabitants, with the Mayor and Corporation at their head, are ever the first to welcome within its gates distinguished guests, be they of royal rank or yet of humble position, so long as they have served their country with honour and with true loyalty.

If honour calls, where'er she points the way,
The sons of honour follow and obey.

No. III.—PLAIN SILVER ROSEWATER SALVER AND EWER, 1[illegible]

No. IV.—LARGE PLAIN FLAGON, 1[illegible]

No. V. ONE OF A PAIR OF FLAGONS, SILVER GILT, 16[illegible]

No. I.—Four silver seal top Spoons of the usual Elizabethan pattern, with egg-shaped bowls and straight stems, surmounted by lustered gilt knobs and buttons; three of them are marked with the London hall-mark of 1558-59, the black letter b, and on the ends of the stems are pounced the letters H.B. These are, without doubt, the spoons which are mentioned in the Inventory as having been given to the Corporation by Mrs. Bodkin. The remaining three spoons are of similar pattern, but are marked with the London hall-marks of the years 1588, 1601, and 1618. That of the year 1588 has engraved upon the top of the bowl the initials I S A, and was doubtless given with the Lazza shaped cup No. xvi., hereafter described, by Mr. S[illegible], Master Gunner of the Garrison.

Weight of the spoons given by Mrs. Bodkin, 4 oz. 10 dwt., of the three last described, 3 oz. 15 dwt.

No. II.—Four small silver Wine Cups of the Jacobean type with lustered stems; the lower part of the bowls are chased repoussé with conventional foliage, and the upper part boldly engraved; the feet are also handsomely chased and engraved. The name of the donor, WILLIAM HALBERLEY, is on each cup, pounced in small letters with the Borough Arms. Two of these cups are exactly alike, being 8 in. in height, and have the London hall-mark of 1617. The other cup is slightly smaller, and the chasing and engraving somewhat different; it is 7⅛ in. in height, and has the London hall-mark of 1618. To the last-named cup a modern facsimile has been made which was presented by the late Alderman Morrell to the Corporation in 1875. Weight of the three old cups, 17 oz. 10 dwt., and of the modern facsimile 6 oz. 5 dwt. William Halberley was a wealthy brewer and merchant in the latter part of the seventeenth century, and resided in Penny Street; he was elected Mayor for the years 1615, 1620, 1630. He died A.D. 1639.

No. III.—A large plain silver rose-water Salver and Ewer. The salver is 20 in. in diameter, and weighs 69 oz. The ewer is 18 in. in height, and weighs 22 oz. 10 dwt. It is made to fit on a raised boss in the centre of the salver. They both bear the London hall-mark of 1637, and an inscription stating they were the gift of John Herman, deceased, to the Corporation of Portsmouth.

No. IV.—A large plain Flagon about 12 in. in height, with the London hall-mark of the year 1681. Weight, 64 oz. 2 dwt. On the front is boldly engraved within a wreath of laurel leaves the following inscription: "The gift of Captain Thomas Allin, Commander of his Ma:ties Ship Ye Rubie, to the Corporation of Portsmouth, Anno Domini 1682." There is no evidence in the Borough records of this gentleman having ever been elected a Burgess.

No. V.—A pair of Flagons of silver gilt, 10½ in. in height, 5½ in. in diameter at the top, and 9½ in. at the base; the bodies, which swell out considerably from the body, are chased and engraved with a circle of acanthus leaves, the tops of the cover are ornamented with elegant raised fretwork ("Cut-card" work), and the work round the billet is very handsome. They both bear the London hall-mark of 1683, and were the gift of the celebrated Louise Renée de Penencoët de Quérouaille, one of the Court favourites of Charles II., who, by letters patent, dated 19th August, 1673, was created for life Baroness Petersfield, Countess of Fareham, and Duchess of Portsmouth, and was mother, by His Majesty, of a son, Charles Lennox, Duke of Richmond, founder of the present noble House of Richmond. On the front of each of these flagons the arms of the Duchess are boldly engraved on a lozenge surrounded by an ermine mantle, azure, three bars argent, above which is a ribbon, with the motto: ABEB. ENT. LEALDET,* and below the arms the following inscription: "The Gift of the Right Noble Louise Duchess of Portsmouth, to the Corporation of Portsmouth A.D. 1683." Weight, 175 oz. 10 dwt.

No. VI.—Tall silver-gilt standing Cup with steeple Cover, embossed and engraved with grapes, leaves and scrolls, on baluster stem with three detached scrolls and long bell-shaped foot; the cover surmounted by a triangular obelisk of open work and scrolls. In the embossed work on the bowl are four shields, one of which contains the arms of the borough of Portsmouth, and the others the arms of the three donors, above each of which are inscribed on the edge of the lip the names John Watts, William Bryan, and John Riddlesden. These gentlemen gave this cup for their admittance as Burgesses in the year 1606. Their names first appear in the Burgess Roll in Book No. 4, fol. 110. They were evidently persons of high social position, and held official appointments under James I. On a plain band which encircles the bowl of this cup is engraved in Roman capitals, TRES. PROHIBET. SVPRA. RIXARVM. METVENS. TANGERE. GRATIA., being a quotation from Horace 3 Ode XIX. 15, a well-known difficult passage.

Height of the cup and cover, 21½ in. by 5½ in. diameter at the brim of the bowl. Weight, 37 oz. 2 dwt. London hall-mark of 1606.

The exact construction of the quotation from Horace is somewhat uncertain, but its general meaning is plain, viz.: "That those who care for the Graces and wish to keep out of brawls will not drink too strong drink."

No. VII.—A silver-gilt covered Cup, the cover surmounted by a small female figure bearing a shield; the lid and foot chased in repoussé with masks, fruit, foliage, flowers, and scrolls. The bowl of the cup is engraved with an arabesque pattern of scrolls enclosing three medallions, upon one of which are the arms of the Merchant Taylors' Company of London, surrounded by the following inscription: "The Gyfte of Robert Lee, of London, Marchant Tayler." Upon the second medallion is his monogram RoL with these words, "To the towne of Portesmouth." On the third medallion are the arms of the borough of Portsmouth, with an inscription which is unfortunately partly defaced, the only word legible being "Portesmouthe." On the edge of the cover is the following inscription in pounced capital letters, "AMICORVM. BENEFICIA. NON. PERIBVNT,"† London hall-mark of the year 1590-1. Weight, 29 oz. 7 dwt. Height of cup and cover, 15¾ in., by 4½ in. in diameter across the lip. Robert Lee was elected Sheriff of London A.D. 1594, and Lord Mayor in 1602, when he received the honour of knighthood.

The following account of the gift of this cup is taken from Election Book No. 3, fol. 116—borough of Portsmouth—"At an Assemblie in the Guild Hall of ye saide towne of Portesmouthe, on Fryday, the XXVth daie of September, 1590, then and there being present Mr. Richard Jarvis, mayor, Owin Tottie, Thomas Thorney, Francis Elton, John Humphries, John Jenens, Peter Cooke, John Turner, John Woodden, John Elliott, Thomas Vause, Richard Jenvie, Thomas Triddles, with divers others the Burgesses of the said towne. By all their consent, Robert Lee, Merchaunt, and John Smith, gent., were admitted into the societie and fellowship of Burgesses of the said towne, and were sworne.

"The said Robert Lee, in the tyme of the said Richard Jarvis, mayor of ye towne of Portesmouthe, in Consideracon that he was

* In Breton French reads "Abep pen léddet," which, in modern French, is "Le vaute partout." Loyalty everywhere.

† "The kindnesses of friends shall never perish."

No. IX. ROSEWATER DISH AND EWER, [illegible]

No. X.—PLAIN SILVER SALT-CELLAR, [illegible]

No. XI.—PLAIN STRAIGHT-SIDED TANKARD, [illegible]

[illegible] T[illegible] [illegible] "

No. VIII.—A [illegible] Cup [illegible] [illegible] slightly smaller [illegible], being [illegible] [illegible] a shield encircled [illegible] Arms [illegible] [illegible] GIFT OF THOMAS [illegible]ONNELL [illegible] entry in Election Book No. [illegible] fol. 151 this gentleman was [illegible] as a Burgess [illegible] 27th [illegible] [illegible] presented this cup. He was elected Mayor, September, 1612.

London hall-mark of the year 1610. Weight, 28 oz. 18 dwt.

No. IX.—A silver rose-water Dish and Ewer, the gift of Alderman R[illegible]—a replica of a similar dish and ewer in His Majesty's collection at Windsor [illegible] the work [illegible] Benvenuto Cellini. The arts and sciences [illegible] illustrated in the various plaques, and classical figures in [illegible] with [illegible] and other ornaments [illegible] the [illegible] figures representing Music, [illegible], Grammar, [illegible], Astrology, Geometry, and Arithmetic, separated by [illegible] figures; [illegible] the [illegible] Air, Earth, Fire, and Water [illegible]. A large [illegible] Th[illegible] Fire, and Wat[illegible] [illegible] 1890." The [illegible] The [illegible]

[illegible] 17 [illegible] 1871 [illegible] 11½ in. [illegible] the [illegible] 4½ [illegible] 1871. The weight of the two pieces [illegible]

The following [illegible]:

[illegible] Portsmouth [illegible] Alderman [illegible] the Town Hall, [illegible] Sir William King, October 28, 1890.

[illegible]

The [illegible] 1855 [illegible] September, 18[illegible] [illegible] 1884 [illegible] [illegible] Corporation [illegible] [illegible] December, 1893.

[illegible] Salt-Cellar [illegible] [illegible] 1675 [illegible]

[illegible] by 10 in. [illegible]. Weight, 47 oz. 13 dwt. It is [illegible] on the foot with the name of Edward Sylvester, who was elected and sworn a Burgess on the 24th April, 1666; elected Chamberlain 21st September, 1668; and Alderman 12th September, 1670, which office he resigned some time in the year 1671. [illegible] name appears as a Burgess only until the year 1681, when he was disfranchised with the greater number of the other Burgesses by the surrender of the Charter of Charles I.

Edward Sylvester was an extensive anchor-smith at Gosport. [illegible] 1664 [illegible] to furnish three [illegible] chains for closing the entrance to Portsmouth Harbour.

No. XI.—A plain straight-sided Tankard, with the London hall-mark of the year 1679. Weight, 20 oz. 18 dwt. It is 6½ in. in height, and 5 in. in diameter, and bears the following inscription: "The gift of Thomas Hancocke, Alderman to the Corporation of Portsmouth, 1679." This gentleman was elected a Burgess and sworn 21st September, 1663, but was disfranchised for disparaging the authority of the Mayor at the Sessions held 14th May, 1674; his name again appears on the Burgess List at the election of Mayor held 18th September, 1676; he was elected an Alderman 15th September, 1679; and Mayor on the 16th September, 1681, and on the recovery of the surrendered charter of Charles I. he became Mayor from November, 1688, to Michaelmas, 1689. He died some time between September, 1700, and September, 1701.

No. XII.—A plain silver Cup on baluster stem without any chasing or engraving, 9½ in. in height by 4 in. diameter at the bowl. It bears the London hall-mark of 1619, and weighs 13 oz. 1[illegible] dwt. There is an inscription on the upper part of the bowl: "The gift of Elizabeth Ridg, Widow, 1629," and the following extract is taken from Election Book No. 4, fol. 42:—"[illegible] 1635. Memorandum the same day and yeare it was agreed by William Wynter, Esq., Mayor, Owyne Jenens, Wm. Townsend and others, the Aldermen and Burgisses the[illegible] [illegible] Elizabeth Ridge, widdow, from thenceforth [illegible] Burgesse of the said Towne, [illegible] in the Commons, in respect she had given [illegible] Towne." This lady was [illegible] [illegible] merchants, and acquired large possessions [illegible] property in [illegible]borough, some of which [illegible] Kingston [illegible] still remain in the possession of their descendants. Richard Ridge, probably her son, was elected Mayor in 1649.

A plain silver [illegible] baluster stem, similar to that last [illegible]. It is 10 in. in height, weighs 14 oz. 15 dwt., and has the hall-mark of 1625. There is an inscription stating it was the gift of James Moray. This gentleman was never elected a Burgess; but his name appears on the list of Grand Jurors at the Sessions held 1625 and 1628.

No. XIII.—A [illegible] silver-gilt two-handled Loving Cup, having the Borough Arms chased on the bowl, and within an embossed wreath the monogram of the donor with the inscription, "THE GIFT OF ROBERT EAST, TO THE MAYOR AND CORPORATION OF PORTSMOUTH, IN THE MAYORALTY OF SIR WILLIAM D. KING, 1890." The handles of the cup are finely fluted. Weight, 41 oz.; height, [illegible]; London hall-marks of the year 18[illegible]7.

This cup, presented on August 4th, was first used by the [illegible] given by the Mayor at the opening of the New Town Hall, August 9th, 1890.

No. XIV.—A silver [illegible] Salt-Cellar, having a plain drum-shaped body, [illegible] at top and bottom, mounted on three [illegible] feet, and at the top a sunken recess for salt. A second salt recess, which is removable, fits on the lower part by a collar from which it is raised upon three brackets of scroll-work; fitting upon this second salt, and also removable, is a dome-shaped cover, raised likewise from a collar

No. XIII.—SILVER-GILT TWO-HANDLE LOVING CUP, 1607

No. XII. PLAIN SILVER CUPS, 1677 AND 1683

and three similar brackets, the whole being surmounted by a crocketed fir-cone shaped top. The height of the whole is about 14 in., by 3½ in. in diameter. London hall-mark of the year 1615. Weight, 19 oz. [The crocketed spire and second salt are modern, the original parts having been lost; restored in 1883.] There is no inscription; but it is described in the 8th item of the Inventory of 1712 as having been given by Mr. Robert Bold, who was Lord of the Manor of Copnor, and a large landowner in the eastern part of the island. He carried on an extensive manufactory of salt at the place still known as "The Saltern." Mr. Bold's name first appears as a burgess in 1605 (Book No. 4, fol. 102). He was elected Mayor in 1613; after serving that office he continued for many years to act as one of the magistrates and assistants to the Mayor until the year 1625, when he was again put in nomination for the office of Chief Magistrate, and he then resigned his burgesship, as appears by the following extract from Book No. 4, fol. 292: "At the request of Robert Bold, gent., one of the Burgesses and somtyme Maior of this towne, in respect of his many infirmities and for that he doth not inhabit in the said towne, it is agreed and soe ordered by common consent, that he shall from henceforth be discharged from the freedom of the said towne, and be noe longer reputed or taken as one of the Burgisses of the said towne. And for suche his discharge he hathe promised to paie the some of Five pounds to the next Maior that shall be elected to serve as Maior or whomsoever shall be Maior this next year. (*Signed*) ROBERT BOLD."

"In the presence of us and by our consent that are here underwritten, Richard James, Maior; Thos. Whatman, Esq., Recorder; Mr. Owen Jenens, Mr. Henry Jenens, Mr. Wm. Towerson, Mr. John Lardner, and Mr. William Haberley."

The monument to the memory of his son, upon which his name appeared, was formerly to be seen in the Parish Church of Portsea, now demolished, on the right of the vestry door.

No. XV.—A standing Cup and Cover of silver-gilt, the bowl shaped like a gourd and the stem like the twisted and gnarled trunk of a tree with lopped branches. The larger and upper portion of the bowl and the cover is handsomely chased with an arabesque pattern of fruit and flowers; the lower portion of the bowl is plain, and is partly encased with three large and deeply serrated vine leaves of frosted silver which spring from the top of the stem, at the base of which there are six similar but smaller leaves, that gracefully droop over the upper portion of the foot, the lower portion of which is chased in repoussé.

On the edge of the bowl, just beneath the cover, is pounced the following inscription: "This sweete berry from benjamin had talle then goode sir benjamin berry it call" a pun or rebus on the name of Sir Benjamin Berry, Lieut.-Governor of Portsmouth, the donor. Lower down, at the top of the smaller portion of the bowl, is inscribed "Multa cadunt inter calicem supremu labra,"* and "Vivite ad extremu lab."† Beneath these inscriptions, in two of the spaces between the frosted silver leaves, are the arms of Sir Benjamin Berry and his wife impaled, and the arms of the borough of Portsmouth, surrounded by the words "SIGILLUM PORTESMUT."‡ Hall-mark imperfectly [illegible] appears to be for the year 1588. Weight, 29 oz. [illegible].

[illegible]. We have no record of the date when Sir Benjamin [illegible] Lieut.-Governor of Portsmouth; he is only mentioned as such, in connection with this gift, in the Inventory of the plate of 1712. [illegible] Captain in the Army he had been employed [illegible] time in France, and in 1593 landed with the sick and wounded of his company at Gosport from Dieppe. He was afterwards employed in Ireland, and was knighted at Dublin on the 19th September, 1600, by the Lord Deputy, Sir Charles Blunt. In 1604 he was granted a pension of ten shillings per diem for life. Sir Benjamin's will, dated 11 Nov., 3 James I. (1605), proved in the Prerogative Court of the Archbishop of Canterbury, 20th January, 1605-6, states: "I, Sir Benjamin Berry, Deputie Governor of Portsmouth . . . Item I bequaith unto the Towne of Portesmouth tenn poundes to be bestowed uppon a Cuppe at the discrecon of my executor and overseers."

No. XVI.—Silver Tazza, partly gilt, 4½ in. in height by 5 in. in diameter. In the centre of the bowl is a repoussé helmeted head with engraved borders; the stem and foot are engraved and chased with repoussé work. London hall-mark of the year 1582. On the outside of the bowl are pounced the letters I S A in a kind of true lover's knot. These are, without doubt, the initials of Mr. Joshua Saviour and his wife; he was Master Gunner of the Garrison, and is described in the third item of the Inventory of 1712.

The following extract is taken from Election Book No. 3, fol. 141: "Portesmouth Admis° Joshua Saviour Burg°, Tempore m^r Owen Tottie, maior — Secundo die April 1595, at an Assemblie in the Guild Hall of the said towne at the Courte of our Soveaigne Ladie the Queene, then and there holden then being p^sent m^r Richard Leonard, mr. J. Turner, Robert Stubber, Mark James, Peter Cooke, John Wooddyn, Henry Fielder, Thomas Triddles, and others—Josua Saviour, m^r Gunner of the said towne, was admitted and made a Burgesse of the said towne of their esp^ciall goodwille and favour for good consideracens then moving and was sworne."

Another extract taken from Election Book No. 4, fol. 91: "Portesmouth—At an Assemblie in the Guild Hall of the said towne on the Twenth daie of June, 1605, then and there being present m^r Owyn Jenens, mayor, and others, it is concluded and agreed on by the above named maior and his Assistants that whereas Josua Saviour did stand in election with m^r Peter Cooke for the office of the maior of this towne this next year—And is deceased since the last election day—It is now decreed that m^r William Wynter and John Lardner should nowe stand in Election for the said office this next year, one of ye which the above named Mayor and Burgesses should chose to stand with ye said m^r Peter Cooke, in ye place of the said Josua Saviour—And by the fav^r nominacon and choyce of the garator p^ti^ce of ye said Burgesses the said William Wynter is Chosen Accordinge to the Auntient order and custom of this towne."

No. XVII.—A low standing Cup of silver-gilt, with the London hall-mark, the Lombardic P without shield, of 1525-6. It is 4½ in. in height by 6 in. in diameter; the bowl is shallow and cylindrical. On the outside is engraved the following inscription in cusped Lombardic capitals, with a poppy or ball flower between each word: ✠ SI. DEVS. NOBISCVM. QVIS. CONTRA. NOS.* The bottom of the bowl is boldly chased with a pine-apple pattern repoussé, and the foot with a gadroon pattern, beneath which is a band of delicate and exquisite chasing. On the inside of the foot are pounced the letters F.B., which are doubtless the initials of Francis Bodkin, Esq., who was Mayor of the Borough in 1553, 1560, and 1570. Weight of the cup, 19 oz. 7 dwt.

The above notes are based on the account of the silver plate belonging to the Corporation of Portsmouth published by Mr. Henry Lewis in 1804.—(EDITOR THE CONNOISSEUR.)

* "Many things fall into the cup of the lip."
† "Live to the last."
‡ Seal of the Mayor of Portsmouth.

* "If God be with us, who can be against us?"

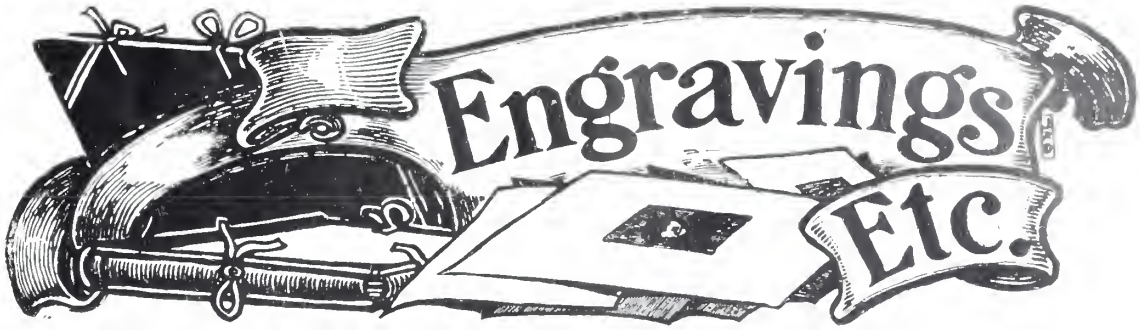
No. XIV.—SILVER DOUBLE SALT-CELLAR, 1614

No. XV.—STANDING CUP AND COVER, SILVER GILT, 1588

No. XVI.—[illegible]

No. XVII.—STANDING CUP, SILVER GILT, [illegible]

WILLIAM WYNNE RYLAND FROM A SEPIA SKETCH

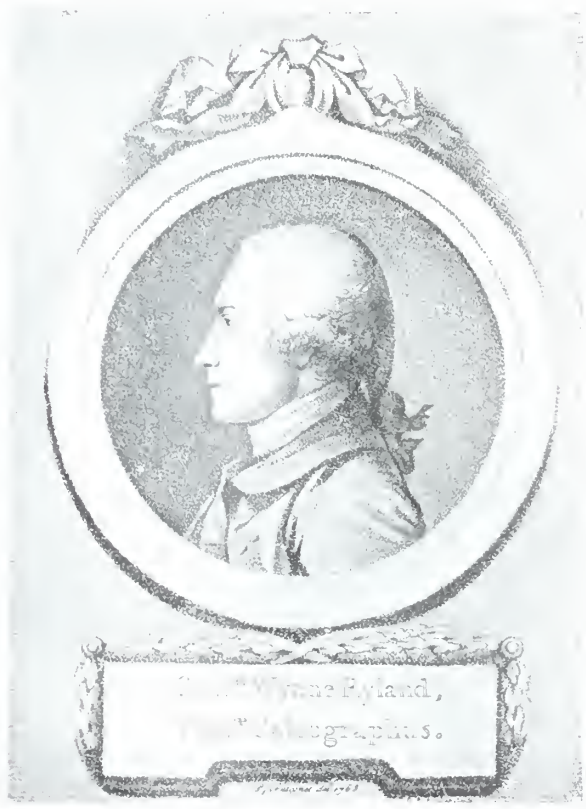


The Tragedy of Ryland

By Archibald G. B. Russell

Give chance its due and the unknown is still the lion's share. The case of presentiments strangely fulfilled by time is enough alone to trouble our reason. An authentic instance of this kind is the reversal of fortune which brought William Wynne Ryland to his end. He was the King's engraver, and at the height of his reputation when Blake, at the age of fourteen, was brought to him by his father, who was desirous of apprenticing him to this eminent master. But the boy refused for an unusual reason: "The man looked as if he would live to be hanged." Ryland, twelve years later, was hanged for forgery. The circumstances of his trial and execution have, in spite of the consternation of the moment, been long since forgotten; and, with the present revival of his name as an engraver, an account of these events, derived from some obscure pamphlets and other material which have recently come into the writer's hands, will be likely to be of a considerable interest in this place. The portraits, with the possible exception of Pariset's rare print, will also be new to the greater number of readers.

The beginning of the affair was a woman, to whose vanity his own substantial income was unequal. She had come from the country to be a companion to his wife and for the care of the children; but her charms were such that it soon became necessary to remove her from the house, and an apartment was provided for her where she lived in an extravagant fashion, and had at least one child. An attempt on Ryland's part to borrow £4,000 from a banker on an East India bill for £10,000 was unsuccessful. The bill was no doubt of the same fabric as that for the uttering of which he was shortly to suffer. On the 5th April, 1783, an astonishing advertisement appeared in all the public papers: "A forgery. Whereas William Wynne Ryland stands charged before the Right Honourable the Lord Mayor, on suspicion of feloniously and falsely making, forging and counterfeiting an acceptance to two bills of exchange, for payment of £7,114 and for publishing the same as true, well knowing them to have been so falsely made and counterfeited, with intent to cheat and defraud the United East India Company. Whoever will apprehend, or cause the said William Wynne Ryland to be apprehended, and delivered up to justice, shall receive a reward of Three Hundred Pounds. . . . The said William Wynne Ryland is an engraver. . . . He has a house at Knightsbridge, which he left on Tuesday the 1st of April, instant, and was seen in London that day, about 11 or 12 o'clock. He is about 50 years of age, about five feet nine inches



FROM [illegible] BY D. P. PARISET AFTER [illegible]

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high, wears a wig, with a club or queue, and his own hair turned over in front; a black complexion, thin face, with strong lines; his common countenance very grave, but whilst he speaks, rather smiling, and shows his teeth, and has great affability in his manner." Upon the discovery of his offence, Ryland at once absconded, and disguising himself in an old brown coat, with a green apron and a worsted night-cap, and assuming the name of Jackson, hid himself in a squalid lodging house near Stepney. The wife of a cobbler who lived on the ground-floor was his betrayer. He had sent down a shoe to be mended with a scrap of paper pasted over the stamp of his name in the sole. The good woman's curiosity led her to uncover the name, and she immediately set off in a coach to the India House, and after exacting a promissory note for the amount of the reward, returned home with a couple of officers for his arrest. One Bayley, who was sent to identify Ryland, describes at the trial what happened: "I was desired to go up first; and if it was Mr. Ryland, I was to call the people up: if it was not, I was to come down again; I went into the room and looked about, but saw nobody; at last I heard something like a spewing, or noise in the throat; I looked down and saw Mr. Ryland with a basin under his throat, and I saw he had cut his throat; then I called the men up, and I went to get a surgeon."

The trial took place on Saturday, the 26th July, 1783. The prisoner was indicted primarily upon a charge of forging an acceptance to a bill of exchange drawn on the East India Company. The evidence showed that in November, 1782, Ryland had negotiated a loan with a firm of bankers in Pall Mall, leaving certain bills as a collateral security. One among them was that in question, bearing the date 5th October, 1780, and drawn for £200. When brought for acceptance to the East India House, it was discovered to be false. It was known that the original bill from which the forgery had been executed was in Ryland's possession from May to September of the year 1782. The work had been so skilfully done that it was only through the accidental running of the ink where a former recipient had inscribed the date upon which the bill became due that it was possible to distinguish the true from the false. The evidence, however, which was sufficient to convince the jury was that of Whatman, the paper-maker, who identified the paper of the forged bill as being from a particular mould, and deposed that no paper from that mould had been issued from the house earlier than May, 1782. The date 5th October, 1780, was, therefore, clearly incompatible with this fact. Ryland, owing to the injury to his throat, was unable to deliver his own defence, which was read for him. He began by pointing out that the affluence of his circumstances made the very imputation of such a crime in itself ridiculous. "My gracious sovereign, the liberal patron of the arts, rewarded my poor abilities with a pension of £200 a year, which I at this moment enjoy. The bounty of Mr. Jordan, who died about four years since, gave me twenty-two shares in the Liverpool water-works, worth alone £7,000. My stock-in-trade is worth £10,000, and the net produce of my business falls little short of £2,000 a year. With such a fortune, let me ask you what could tempt me to commit a forgery?" Besides this he claimed that the evidence of the forgery was quite inconclusive, and in any case even if the forgery were admitted, it had been proved neither that the bill alleged to be false was identical with the one deposited by him at the bank, nor, even so, that he was or could have been aware of its nature since it was avowedly in itself indistinguishable from the true bill. When the defence had been heard, a number of business men with whom the prisoner had had dealings and certain of his friends came forward and testified to his known integrity. But in spite of his character, and of an undeniable flaw in the evidence which was entirely of a circumstantial nature, Ryland was convicted and sentenced to death. The writer of a memoir published in the following year informs us that at the trial "Mr. Ryland was dressed in a brown coat, white waistcoat, coloured silk stockings, and was without fetters. He appeared during the trial with the utmost composure, and heard the verdict pronounced with the utmost fortitude."

There can be little doubt of Ryland's guilt. In a letter written from his cell in Newgate five days before his execution to an old friend, he confesses that his only hope had been the incompleteness of the evidence, and declares himself resigned to accept the consequences of a "crime" which "strikes at the vital part of commerce, and carries with it a poison most deadly to public credit." A petition was drawn up in his favour to the King, but he declined presenting it "from the apprehension of giving trouble." It is strange, however, that the master whom he had served so long and well did not himself intervene on his behalf, especially as he had on a former occasion reprieved his brother, who was under sentence of death for highway robbery, at Ryland's own intercession. So Ryland was executed on the 29th August, 1783, in the company of various malefactors. The following account of the last scene is taken from a contemporary journal: "The gallows was fixed about fifty yards nearer the park wall than usual. About five minutes before

MADAME DE BEAUJOLAIS
BY J. M. NATTIER
AT VERSAILLES

eleven o'clock, Ryland's coach drew on the right of the gallows. . . . Soon after which a violent storm of thunder, lightning, and rain came on, when the sheriffs gave orders for a delay of the execution. When the storm had subsided, and some time had been employed in prayer, . . . Ryland stepped from the coach to join his unhappy fellow-sufferers. After a conversation of at least ten minutes between Ryland and Mr. Vilette, Ordinary of Newgate, . . . all the malefactors joined in singing the Hymn called 'The Sinner's Lamentation.' . . . The caps were then drawn over the faces of the prisoners, and just as the executioner was going to whip his horses, a signal was made for him to stop, and then he tied a white handkerchief over Ryland's cap. The cart was then driven away, and all were nearly at the same instant motionless, except Edwards, who, for about half a minute, writhed his body, as if in great pain. They were turned off about a quarter before twelve, and after hanging the usual time, the bodies were cut down, and delivered to the respective friends of the deceased for interment. . . . So great a body of people had not been on a like occasion since the execution of Dr. Dodd; but Ryland was the object that attracted the general attention. From Newgate to Tyburn the sound that reverberated from every quarter amidst the immense multitude was, 'Which is Ryland? There, that is Ryland in the first coach!' Exclusive of the usual accommodation, a vast number of temporary stages were erected, and gentlemen's and hired carriages were innumerable. Some rooms . . . were actually let at the enormous rate of from six to ten guineas. . . . Ryland was in mourning, and wore a tail wig, and through the whole of this trying scene conducted himself with remarkable serenity and fortitude, strongly indicating that he was prepared for and perfectly reconciled to his fate."

WILLIAM WYNNE RYLAND

FROM A CONTEMPORARY PRINT

Of the portraits which accompany the present article, the newly-discovered picture by Romney has an exceptional interest; for besides being the only painted likeness of the engraver which is known to exist, it is also the earliest extant portrait from the painter's brush.* It is signed "G. Romney" upon

* I am indebted to the courtesy of the present owner,

one of the books, and the sheet of paper close by bears the inscription: "W. W. Ryland Esq., London." Ryland was born in 1732, and is here represented at the age of about thirty-five to forty years, so that the picture must have been painted in the early years after Romney's first arrival in London in 1662. It is manifestly an immature production; but if it lacks the breadth and ease of his later manner, it is not without the strength and power of characterization which generally distinguish his male portraits to the disadvantage of his women. The picture may be compared to the small full-length of a man with a dog in the National Gallery, which belongs to a not much later date. Ryland is dressed in a greyish white coat and waistcoat, black breeches, and white silk stockings. He wears a white wig, and is seated in a mahogany chair. The table at his side has a green cover. The author of the sepia sketch of Ryland holding out a newspaper with a gallows upon it is unknown. The following voucher accompanies the original: "Having seen the full-length drawing the other side of the late Mr. Ryland, and having known him some time before his death, I beg to certify that the same is a good likeness of that gentleman, as far as recollection and memory serves considering the distance of time, and I should have known it had it not been pointed out to me. (Signed) C. Humphreys, Broadway, Ludgate Hill, 24th February, 1829, in the 71st year of my age. Mr. Humphreys was an attorney practising many years at the Old Bailey. (Signed) J. H. Cotton." D. P. Pariset's rare engraved medallion after Falconet is reproduced from a fine impression of the print in the writer's possession. It is dated 1768, and must be near to the time of the Romney.

Mr. Robson, of Coventry Street, for the excellent photograph from which the reproduction is taken.

WILLIAM WYNNE RYLAND FROM A PAINTING BY GEORGE ROMNEY

Concerning Antique Clocks — Part I. — By George Cecil

According to certain writers, the invention of the clock may be attributed to Pacificus, Archdeacon of Verona, who flourished in the ninth century, or to Pope Sylvester II., who placed a clock in Magdeburg Cathedral one hundred years later, whilst other experts contend that it has only existed for the past six hundred years. Certainly, clocks were not brought into general use till the twelfth or even the thirteenth century, though the invention may have been planned three hundred years earlier. In the young days of the thirteenth century clocks were made in the form of a globe; provided with the sun, moon and planets, they made known the time by means of weights and wheels. It also appears that in 1288 a clock was erected in one of the towers of Westminster Cathedral, and that in the first quarter of the fourteenth century one was put up at St. Albans. A fine example of 1348 was taken from Dover Castle and presented to England some thirty years [illegible] and there is evidence that one (with a vibrating balance instead of a pendulum) was made for Charles V. of France about the middle of the fourteenth century. Other examples (which, comparatively speaking, have been sold by public auction) include an ancient circular clock watch, the back of which is decorated with a pattern of [illegible] and birds, and which is dated 1580; a curious table clock in a gilt metal case, with an upright pin set at each hour so that the time might be told in the dark by touch, with the date 1581; a celestial globe, attributed to Father Ferdinando Vechies, who flourished about 1680, and a table clock (which strikes the hours) in a square steel case, of the late seventeenth century, being made with a short "beat" pendulum—hung by a thread of silk, and furnished with steel works. Nor must mention of the following be omitted—the clock presented by Sir Isaac Newton to a former Master of Trinity College, Cambridge—which now stands on the staircase of the Master's Lodge; a courier's clock of the early eighteenth century, of brass, made for hanging in a carriage; an hexagonal table clock of the same period, in a marqueterie case, provided with glass panels through which the movement is visible; and a remarkably fine table-clock by I. L. Berg, Augsburg, dated 1719. The latter is in the form of a Monstrance; it has a radiating dial, and is decorated with coloured stones and enamel; the design embraces nine figures, one of which, "Christ," surmounts the case, while the Four Evangelists and Four Great Prophets are placed at the corners of the base of the base. The enamel design represents the conversion of St. Paul, the workmanship being quite exquisite.

The reader, possibly, will be interested to learn that long before the advent of the sundial, or hourglass, the Chinese used a wick, two feet in length, which would smoulder for twenty-four hours. Knots were tied in it at intervals so that by counting the number which remained the time might easily be ascertained. But the "wick" time-keeper is quite a modern contrivance when compared with the water clocks of the ancient Chaldeans, Phœnicians, Babylonians, Jews, and Egyptians. These *clepsydræ* were simplicity itself, and merely consisted of bowls of water provided with holes through which the water trickled into other bowls marked with the hours; they were usually placed in the principal thoroughfares, and corresponded to the public clocks of the present time. To this day in India a copper bowl and a native gong take the place of the *clepsydra*, and the *modus operandi* is as follows: the bowl is allowed to

float in a larger vessel filled with water, a tiny hole being pierced in the bottom; at the end of an hour it sinks, when the watcher strikes the gong to denote the hour, and refills the empty bowl. This method is anything but a success, for the somnolent black cannot be depended upon to give his attention to the duty demanded of him; as the bowl fills he invariably goes to sleep, or wanders into the neighbouring bazaar, forgetful of the time. However, as the native of India is habitually unpunctual it does not much matter if the whole day is allowed to pass without the hours being sounded.

No. I.—THE GLASTONBURY CLOCK

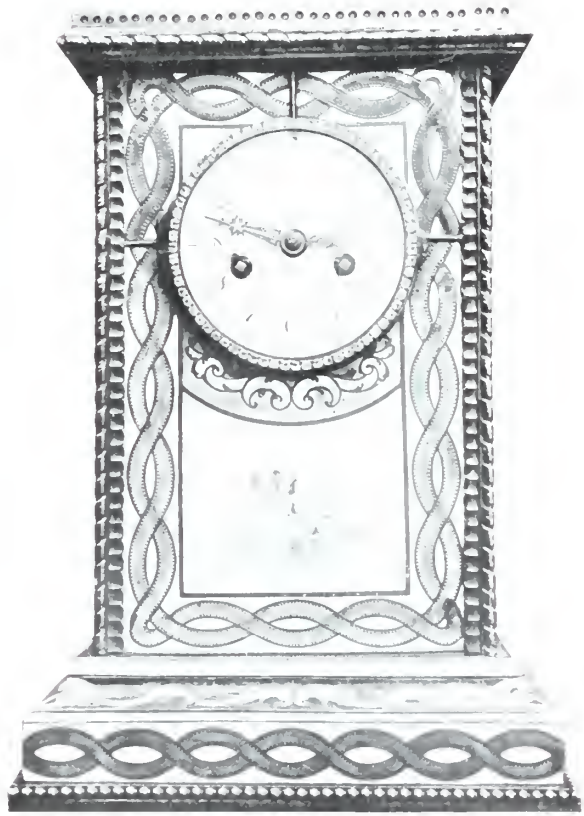
According to Britten (who undoubtedly is the foremost authority on watches and clocks) the "earliest clock worthy of our modern definition" was made about the year 1335 by one Peter Lightfoot, who eventually became Abbot of Glastonbury. This "ancient and complicated piece of machinery"—to quote Britten—"has a vast diameter of six feet six inches: each spandrel contains an angel who holds in his lap a man's head; the outer circle is divided into twenty four parts in two divisions, the figure twelve being represented by an ecclesiastical cross; the numbers (which are in Old English characters) are on round raised surfaces; the minutes and the age of the moon are also shown by means of numbers in a second and third circle; and the huge structure is finished off with an arched pediment nearly three feet high, in the centre of which is a turret and four mounted knights. The works of this wonderful old clock were of iron, and lasted for an uninterrupted period of nearly five hundred years. In the early part of last century it was thought necessary to remove them—and the authorities of Wells Cathedral (for the clock was taken there upon the dissolution of Glastonbury Abbey in the reign of Henry VIII.) actually had the hardihood to perpetrate the following act of vandalism—they permitted an enterprising watchmaker to provide this heritage of the Nation with a new train. It may be added that the despoiled clock is still to be seen in one of the chapels in the North Transept, where, let us hope, it will be allowed to remain without being made to suffer further indignities. Another clock of the same period—a period when a cross took the place of the figure twelve—is the celebrated Wimbourne clock; like the Glastonbury example, its dial is contained in a square frame, and on the top are two statuettes, which represent angels blowing trumpets. The hours are indicated

No. IV.—ARMILLARY SPHERE GERMAN, SIXTEENTH CENTURY BRITISH MUSEUM

No. II. BRACKET CLOCK, WITH MOVEMENT BY GUBELIN PARIS

No. III. BRONZE CELESTIAL GLOBE BRITISH MUSEUM

by a hidden hand, to which is attached a star; this hand revolved round the outer circle, the star appearing at its extremity. The space between the two inner circles is decorated with stars of various sizes, and the clock (as was then customary) is supported by three roughly carved brackets. In 1540 there was erected at Hampton Court a clock which is attributed to a Bavarian, Nicholas Cratzer, who was employed by Henry VIII. to read horoscopes and to perform other scientific duties. Of its three dises, the smallest one is provided with a globe which is painted so as to resemble the earth; the centre dise has the quarters marked on it, the edge being divided into twenty-four parts, and the third (which is nearly eight feet in diameter) serves to show the names of the months and the signs of the Zodiac. The point is resplendent with a gilded figure of the sun—fulfils several duties: it shows the days of the month, the time by day and night, and the position of the sun and moon. The diameter of the outer circle is nearly ten feet; the numbers for the hours are nine inches long; and the initials of the maker and the date are cut on one of the bars of the iron framework.



No. V. FRENCH CLOCK WITH VINCENNES PORCELAIN CASE JONES BEQUEST VICTORIA AND ALBERT MUSEUM

Sad to say, this fine old clock also suffered at the hands of barbarians, for seventy-five years ago William IV. allowed some person to remove the ancient works and to substitute, forsooth! some modern contrivance. It is a consoling fact that William died soon after permitting the heirloom to be so grossly defiled.

The first portable time-keeper, or table clock, appears to have left its maker's hands late in the sixteenth century, but it was not till a hundred years later that they became generally known. A very fine example by Jacob Zech is in the possession of the Society of Antiquaries. It is supposed to have been made for Sigismund I., King of Poland, about 1518, says the officer

No. VI.—ENGLISH BRASS CLOCK SEVENTEENTH CENTURY

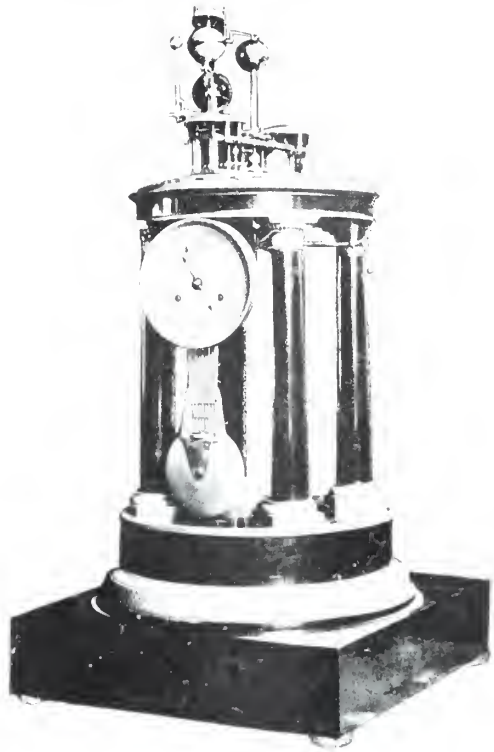
description, "it is a table timepiece with a circular brass gilt case." The decorations consist of three shields, one of which shows an eagle displayed and crowned, to represent Poland; the second has a "serpent entwined and wavy pale crowned, a child issuant from its mouth and surmounted by a ducal crown" the arms of the house of Visconti; and the remaining one shows the arms of Lithuania. Above the whole is a naked figure holding up a warning hand; an angel waving a palm fills each of the two top spandrels; birds and animals support the corners; and the mutilated condition of the machinery clearly shows that at one time the clock was intended to strike the hours. In the sixteenth century quaint flat table-clocks not unlike a table barometer were in vogue. One of these (of Nuremberg manufacture) was made with two thin dials, one of silver and the other of steel; revolving in opposite directions as the days lengthened, less of the steel dial was shown, and *vice versa*. Some of these curious clocks were framed in octagonal cases of wood, which were beautifully carved and decorated; others were provided with cases of brass engraved and gilt. Of noted table-clocks a remarkably fine example is in the South Kensington Museum; it was made at Munich in 1587, every minute being marked. A Viennese example of the sixteenth century has a plinth of metal gilt, and is decorated with crystal plaques; the case (which is supposed to have been a present from Henry VIII. to Anne Boleyn, and which is now the property of the King) is a most valuable specimen of this period. It is of brass, square, with a dome of beautiful shape, above which are the Royal Arms surmounted by a lion; it is profusely ornamented with fleur-de-lys; the initials of the lovers are cut on the weights; and the dial is provided with the customary single hand. An interesting example of a mediæval clock is furnished by the clock in the form of a ship to be seen in the British Museum; it is said to have been made for the Emperor Rudolph II. by Hans Schlott, of Augsburg.

No. VII.—THE TOMPION CLOCK IN THE PUMP ROOM, BATH

A celebrated maker of table-clocks was Bartholomew Newsam, who flourished in London in the time of Queen Elizabeth; a fine specimen of his work is in the British Museum. Appointed clockmaker to the Queen, his fame spread to all parts of the kingdom, and he is said to have amassed a considerable amount

of money. Other noted craftsmen include John Abbott (London) 1703, Alais Blois (Paris) 1675, W. Ackers (London) 1700, Thomas Acton (London) 1677, Humfry Adamson (London) 1682, Agostin Albino (Madrid) 1806, Nathan Adams (Boston) 1796, Elias Allen (London) 1630, Joshua Allsop (Northamptonshire) 1689, William Almond (Lothbury) 1633, Johann Golling (Augsburg) 1748, Fester Amant (Philadelphia) 1793, Peter Amyot (Norwich) 1600, Jehan Augely (Paris) 1700, Conrad Fischer (Anolzbach) 1760, J. Barbaret (Paris) 1600, Timothy Barnes (Litchfield, U.S.A.) 1790, David Grandjean (Locle) 1774, Ralf Greatrex (London) 1653, Pierre Duet (Paris) 1750, Girond Fils (Vevay) 1675, and Daniel Quare (London) 1660. There are only a few cases of women clockmakers; two of the best known are Margaret Green, who flourished in London from 1765 to 1774, and Elizabeth Bodily, supposed to have carried on her business about 1690.

A number of the names handed down to us are of great renown, chief amongst them being Thomas Tompion, George Graham, Henry Jones, Edward Barlow, and Daniel Quare. Henry Jones, who was Master of the Clockmakers' Company in 1691, inscribed his clocks "Henricus Jones, Londini," and one of his patrons was Charles II. George Graham, who worked under Tompion for many years, achieved the dignity of being elected a Fellow of the Royal Society, and Tompion himself was for a long time pre-eminent in his profession. In the Pump Room at Bath is a very remarkable specimen of a long-case clock by this celebrated maker, which has been in use since it was presented by the maker in 1709 ostensibly to Beau Nash, but actually for the benefit of frequenters of the place. It is nine feet high; the dial is of brass with highly ornate corner-pieces and silvered rims; it is provided with a scale and equation index; the days and months are also shown, and the workmanship is so excellent that it still keeps perfect time, only requiring winding once a month. Unlike the majority of these cases, the front is boldly bisected by a pillar, and the finely arched top is surmounted by the inevitable gilt balls. At the close of a long, useful and honourable career Thomas Tompion was buried in Westminster Abbey in 1713: "the Father of Clockmakers," his name is revered by connoisseurs and horologists all over the civilised globe. Quare, who was born in 1632, was fortunate enough to secure the patronage of the King, and amongst his surviving clocks is one at Buckingham Palace and another at Leominster.



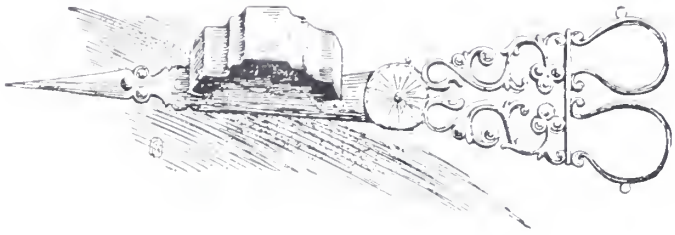
No. VIII.—FRENCH ASTRONOMICAL CLOCK BY RAINGO PARIS SOANE MUSEUM

England and the Continent, comparatively speaking, are rich in old clocks. To those already mentioned may be added the curiously complicated clock at Lyon Cathedral, the Strassburg clock, the Isaac Harbrecht clock on view at the British Museum; those at the church of St. Mary and the Dome church at Lubeck, and the wonderful seventeenth century clock in the Grand Piazza, Venice. The Lyon clock was constructed in 1598, and was the work of Nicholas Lippius of Basle and Nourisson, a local clockmaker; it boasts seven figures, each of which appears in a niche once a week. Perhaps the Strassburg clock is the most wonderful of all; more than twenty

No. IX. CLOCK BY WILLIAMS SOANE MUSEUM

Yet in bright, it was made by two Brothers Habrecht—who carried on business at Schaffhausen, Switzerland. It shows nearly fifty constellations of stars; the sun and the moon travel round a globe; a plan of the city of Strasburg, and the seven pagan deities—with a number of other allegorical figures and animals—also are shown. The Venice clock, which was put up about three hundred years ago, is one of almost as many monuments as Strasburg owns: a huge bell surmounts the mechanism, and every hour two bronze figures are made to strike it. At one time, as each hour sounded a door would open to allow an angel with a trumpet to make its appearance; this figure was followed by three Oriental kings who disappeared through another door after bowing to the Virgin. The Habrecht clock alluded to above was for two centuries in the Vatican; it was then taken to Holland and finally brought to London about the middle of the last century. This wonderful clock (which was made in 1589) has on the spire a cock which flaps its wings and crows as each hour sounds. The quarters are made known by a figure which represents one of the Seven Ages of Man striking a gong, a like office being performed by the figure of Death as the hour draws nigh. On the second balcony is the figure of the Virgin and Child, before whom passes a procession of angels every hour; like the Eastern kings in the Venice clock, they bow as they pass the Virgin. The third balcony is devoted to the gods of the days of the week, who drive across it in chariots every hour. A famous clock which took over thirty years to build, and which was exhibited at the Great Exhibition of 1851, is Lovelace's Exeter clock; below the works is a cabinet which when opened displays a miniature belfry with ringers, and the background is painted to represent a number of old buildings in Exeter. Interesting examples in private collections include Mr. John Coates' long-case clock, from Yorkshire; Mr. Walter Withall's two bracket clocks; and Mr. Archibald Ramsden's long-case clock—in a fine inlay pattern with decorative hands—by P. A. Scheg of Nurnberg, and a Cromwellian lantern clock; whilst at the Soane Museum are two clocks which will well repay a visit. That reproduced (by permission of the Museum authorities) in No. viii. is a French astronomical clock which formerly belonged to His Royal Highness the late Duke of York, there being only three others like it. The upper works revolve once in twelve months—requiring to be wound every two years, and the clock is in excellent going order. The other clock (No. ix.) is by Vulliamy of London, and is—with its beautiful brass work—a particularly fine example of its period.

(To be continued.)



MADAME MOLE RAYMOND
BY MADAME VIGÉE LE BRUN
In the Louvre

Stuart Embroidery

By M. Jourdain

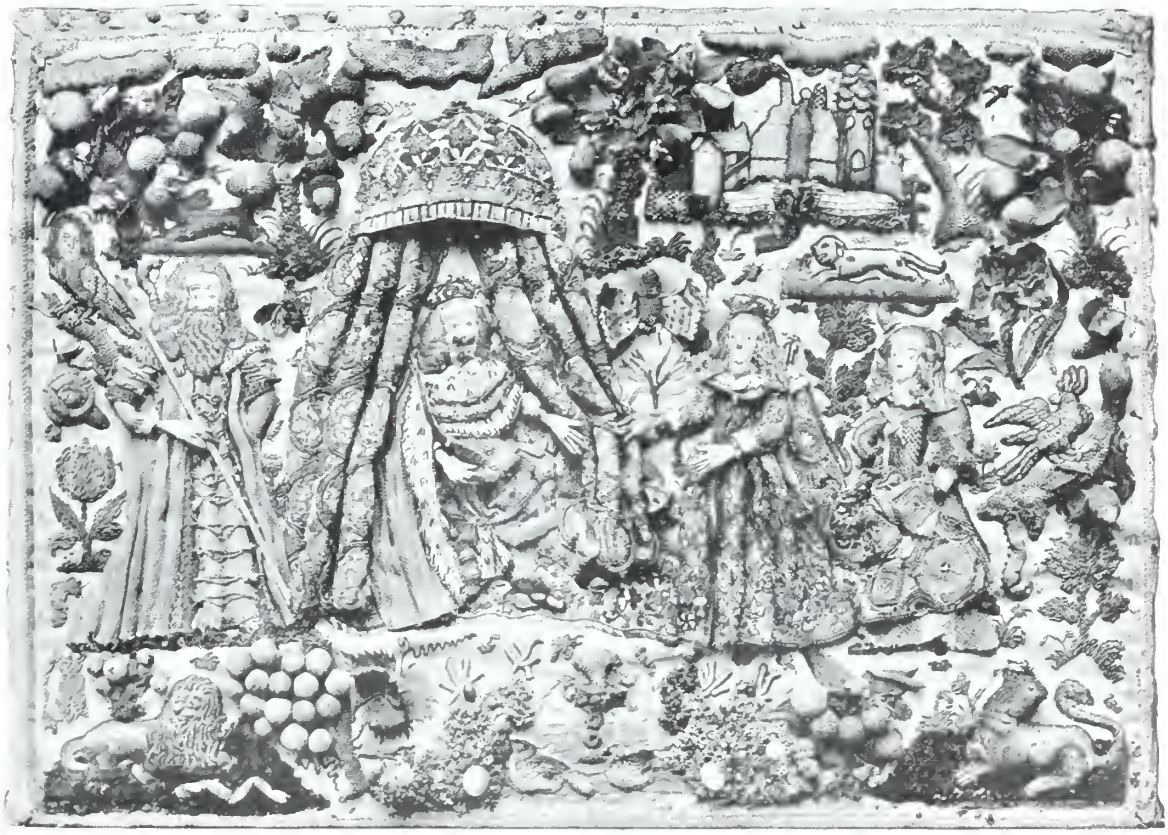
EMBROIDERY during the seventeenth century failed to maintain the level of earlier periods in design, though the technical cleverness of some of the raised work of the period is remarkable. The exception to this degeneration are the boldly drawn and effective designs for worsted embroidery upon curtains and hangings; and towards the end of the century, some quilted work with embroidered patterns in yellow silk.

Towards the end of James I.'s reign a singular custom came into fashion, that of representing religious subjects in lace and cut-work, as well as in embroidery.

If we are to believe John Taylor the Water Poet a writer of the Jacobean period, the designs for embroidery were:—

> "Collected with much praise and industrie,
> From scorching Spaine and freezing Muscovie,
> From fertile France and pleasant Italie,
> From Poland, Sweden, Denmarke, Germanie, . . .
> From spacious China and the Kingdomes East
> And from Great Mexico, the Indies West."

But while the influence of Poland, Great Mexico, spacious China, and the rest may be safely neglected, there is considerable ground for the supposition that Stuart needlework was developed in the direction of the needlework picture by the tapestry industry



PANEL OF WHITE SATIN WITH SEMI-PORE EMBROIDERY SHOWING CHARLES I. UNDER A TREE AND QUEEN HENRIETTA MARIA AND LADY IN ATTENDANCE ADVANCING TO HIM — SEVENTEENTH CENTURY

established in England. As Mr. Huish has pointed out, the majority of needlework pictures represent a phase of embroidery which, curiously enough, originated contemporaneously with the introduction of the manufacture of tapestry in this country, and became popular with it. The arts flourished side by side during the reigns of James I. and Charles I. and II.; but at the end of that reign, tapestry in England declined and practically ceased to exist. While tapestry lost its hold on popular taste,* the miniature of tapestry—the needlework picture—remained alive for a considerable period.

Tent-stitch (*petit-point*) pictures in imitation of tapestry are the earliest of needlework pictures; the later stump-work and embroidered pictures worked chiefly in the flat stitch known as long and short stitch upon a silk or satin ground, are subsequent variations and fancied improvements upon the original idea.

The two later types may be treated together, as they are very similar in subject. The work, when not religious, is essentially aristocratic and royalist; its favourite subjects are those connected with the house of Stuart. Charles I. and Henrietta Maria, Charles II. with Catherine of Braganza, are frequently represented, though scriptural subjects are also popular. It is the work of ladies of royalist houses, such as the Copes of Bramshill and the Verneys of Claydon (where specimens are preserved); and Jane Lane (Lady Fisher),† who aided Charles II. in his escape from Worcester, worked one during her last years, which was left unfinished at her death in 1689. At the four corners are medallion portraits of Charles I. and II. and James II. Charles II., who wears a crown, is a closer likeness than his counterfeit presentment in many of these embroideries.‡

PETIT POINT EMBROIDERY HAGAR AND ISHMAEL IN THE POSSESSION OF SIR SPENCER PONSONBY FANE

John Taylor gives as subjects for needlework in *The Prayse of the Needle*—

> ". . . Posies rare, and Anagrams,
> Signifique searching sentences from Name,
> True History, or various pleasant fiction,
> In sundry colours mixt . . .";

* Though there were many minor manufactories of tapestry in England during the eighteenth century, that of Mortlake, the most famous, was of little account, as the report of 1702 clearly states that "there had been but little work of late years."

† *Wilts. Archæological Magazine*, vol. xxvi.

‡ The legend, with the seal of the Lane arms attached, reads thus: "The work of Mrs. Jane Lane, who rode behind King Charles ye Second from Worcester to Bristol from thence to Trent in Somersetshire . . . the King passing for the son of one of the tenants of Colonel Lane, brother to Mrs. Jane Lane, who begun this piece of work but died before it was finished."—*Ibid.*

but in reality the choice of subjects is more limited. When not inspired by royalist feeling, "true history, or various pleasant fiction," has its place taken by scriptural subjects drawn chiefly from the Old Testament. Of these religious subjects the most frequently met with are Esther and Ahasuerus, Susannah and the Elders, Abraham and Hagar, Adam and Eve, Joseph and Potiphar, the Queen of Sheba and Solomon, David and Abigail, and Jephthah's Rash Vow. "Several incidents in the life of Abraham

[illegible]

are recorded. David occasionally appears, but the most popular subject of all is Queen Esther and Ahasuerus; the main reason for its frequency no doubt depended upon its offering an opportunity for honouring reigning kings, [illegible] and insular comparison between the greatness of the English Ahasuerus and the unimportance of his foreign bride. The New Testament seems to have received but scant attention.

Another common [illegible] of stump work and the embroideries in long and short stitch is their eccentricity of design. Richardson makes Clarissa, when making a drawing, remember not to draw "the sun, moon, and stars all in one piece"—a thing that the Stuart embroiderers consistently forgot. The sun and moon often shine together, and an angel frequently hovers over the scene. The landscape backgrounds are filled up with castles and houses (with domes and stepped roofs), tents, mounds, rockeries, fountains, and fishponds; and any small gaps are filled in with fruit, flowers, insects, a few favourite birds, and the royal supporters.

It seems probable, from the similarity of the motifs found on different specimens of this work, and their amateurish arrangement and grouping, that the designs for the most part appeared in pattern books, and were combined by the embroiderers at their own discretion. Such a pattern-book, a copy of which is in the Bodleian, appeared in 1632: "Certaine Patternes of Cutwork [illegible] many sorts of Spots, as Flowers, Birds, and Fishes, [illegible] and will fitly serve to be wrought, some with gold, some with silk, and some with crewell."

Contemporary with stump work is flat work, which was frequently used to ornament the cushions, worked panels, [illegible] of the period. [illegible] *Dutch* [illegible] more [illegible] on the [illegible] completely covered [illegible] Italian [illegible] into a

* [illegible] Marcus B. Huish.

[illegible] WHITE SATIN WITH APPLIQUÉS OF FLAT EMBROIDERY SEVENTEENTH CENTURY
IN THE POSSESSION OF MRS. CROLY

thin layer of some adhesive substance like the real mosaics). Sometimes, instead of laying the beads flat upon the foundation, a padding, like that of stump-work, was used to give relief. These pictures in beads have stood the test of time fairly satisfactorily—their colouring, of course, being imperishable.

It is very usual to meet with panels, caskets, etc., of the Stuart period, the designs of which include figures intended to represent royal personages or celebrities of other kinds, but any facial likeness to their supposed originals is in most cases lacking. But there are a few needlework miniature portraits which are excellent likenesses. Three well-known and interesting specimens worked in very fine twisted

[illegible] PATTERNES OF [illegible]T-WORKE NEWLY INVENTED AND NEVER PUBLISHED BEFORE"
BODLEIAN LIBRARY, OXFORD

silk, in flat "long and short" and "split" stitches, represent Charles I.: and a fourth, the Duke of Buckingham, this latter a medallion on the cover of a copy of *Bacon's Essays* (1625)[1] presented by the author to the duke. The miniature portraits of Charles I. are strongly reminiscent of more than one of Van Dyck's portraits of that king: but "when

Besides these artistic needlework portraits of Charles I. that rival miniatures, and were certainly stimulated by the development of miniature painting in the reign of Charles I., there exist small badges or memorial medallions representing him, worked entirely with his own hair by royalist ladies in needlepoint lace-stitch. One of these is in the

[illegible]

compared with the actual portraits of that king, the similarity is found to be more apparent than real, as they differ widely from each of them. One of these royal miniatures is in the Victoria and Albert Museum,[1] and was found in the Zouche collection; the second and almost exactly similar miniature is in the possession of Mrs. Hugh [illegible]; the third, unlike the other two, and smaller, is in the Wallace collection.

There are also [illegible] similar needlework miniatures of Charles I. in regular [illegible] tops, which have been exhibited.

This volume [illegible] *Eikon* [illegible] green velvet which encircles a central [illegible] cover, [illegible] filigree work [illegible] is [illegible] Lord.

[illegible] No. 812, 1891.

possession of Lord Dungatty [illegible] a small medallion of the king, [illegible] to the time of the Commonwealth. A similar medallion is in the possession of the Misses Trevelyan.

Burton, in his *Anatomy of Melancholy*, enumerates women's works as follows needlework, cut worke, spinning, knitting, [illegible] to adorn houses, [illegible] tapestry, carpets, [illegible]. Of the latter class of [illegible] and tapestry [illegible] covers, covers [illegible] in the work of Dame Anne Sherard [illegible] 1622 [illegible] that the figures of her work [illegible] Lineaments, the lines of magnificence, points and [illegible]

[illegible] *Eikon* [illegible]

flowers, woodbines, carnations, cabbages, hawthorns—finding their place upon her carpets,* while her gowns are of silk and crewel needlework.

An example of the interest attached at this period to needlework pictures is an interesting portrait in the Ashmolean Gallery of Lady Betty Paulet, attributed to Daniel Mytens the elder (d. 1656), who painted in England in the reigns of James I. and Charles I.

The time of James I. and Charles I. was the era of great ladies who were skilled in embroidery, and had often been taught by a tutor on that subject. Mrs. Hutchinson, in her *Memoirs*, enumerates among the eight tutors she had at seven years of age, one for needlework; while Hannah Senior, about the same period, entered the service of the Earl of Thomond to teach his daughters the use of the needle, with

OAK CHAIR OVER THE STUFFED SEAT IS A PIECE OF CANVAS WORKED WITH A FLORAL PATTERN IN COLOURED WOOLS IN THE MANNER OF CARPET THE BACK OF THE CHAIR IS SIMILARLY COVERED AND BEARS THE DATE 1649 VICTORIA AND ALBERT MUSEUM

She is painted holding in her left hand a picture of the Magdalen, in needlework. The *English Connoisseur* in mentioning the picture gallery writes of "Lady Betty Paulet, an ingenious lady in the Duke of Bolton's family, in King James the First's reign, drawn in a dress of her own work, full length,"‡ whose gift of certain admirable needlework was accepted by the University in convocation July 9th, 1636. Many of the verses written in her honour by Cartwright and others have been preserved.

the salary of £200 a year. The money, however, was never paid. So she petitions the Privy Council for leave to sue him.§ The accounts of the education of two contemporaries, Lady Fanshawe and Lady Halkett, so closely correspond that we may consider it to have been usually bestowed upon young ladies in the time of Charles I. The former describes her own as including "working all sorts of fine works with the needle, learning French, singing, lute, the

* Small carpets were used to cover cupboards and tables at this period.

† Vol. [illegible], No. [illegible] ‡ MSS. Bodl. 22.

§ *Calendar of State Papers, Domestic, Charles I.*, vol. clxix., 12, P.R.O.

Anne, Lady Fanshawe, 1625–1680. *Memoir of Sir Richard Fanshawe.*

virginals, and dancing." Of Lady Halkett[1] we are told that she and her sister "had masters for writing, speaking French, playing on the lute and virginals, and dancing, and a gentlewoman was kept for teaching them all kinds of needlework."

Nicholas Ferrar's establishment at Little Gidding, in Huntingdonshire, "the Arminian Nunnery," as its enemies called it, has been credited with the production of certain embroideries, especially embroidered books, but there is really no grounds for this belief. Probably the belief that embroidered books were worked at Little Gidding rested on a passage in the *Worthies of England*, by Fuller. Fuller says about the ladies there that their own needles were employed in learned and pious work to "binde Bibles." This probably only refers to the sewing of the leaves of the books upon bands of the back, which is done with needle and thread.

The interest in costume, which is so marked a feature of English embroidery of the seventeenth century where figures are introduced, seems inconsistent with the habits of the ladies of Little Gidding, who wore "black stuff all of one pattern and always the same."[2]

The elaborate stitches used in the seventeenth-century embroidery were elaborately named and differentiated. In Taylor's *Needle Excellency*, and in Randle Holme's *The Schoolmistress Terms of Art for all her Ways of Sewing*,[3] many descriptive terms for various stitches are used, but unfortunately most of these can no longer be identified.

[1] Anne, Lady Halkett, 1622-1666. [illegible] Society, 1875. [2] [illegible] [3] [illegible]

Randle Holme gives plat stitch and small plat stitch, Spanish stitch, tent stitch on the finger, tent stitch on the tent, Irish stitch, gold stitch, back stitch, Queen's stitch, satin stitch, fern stitch, new stitch, whip stitch, laid work, fisher's stitch, finny stitch, rock work, nett work, tent work, frost work, finger work.

"All which (he adds) are several sorts and manners of work wrought by the Needle with silk of Natures, Purles, Wyres, etc., which cannot be described"; while Taylor enumerates many of the same stitches, equally without explanation or definition :—

> "Fine ferne stitch, finny stitch, new stitch, and chain stitch;
> Brave bred stitch, fisher stitch, Irish stitch, and Queen stitch;
> The Spanish stitch, rosemary stitch, and mouse stitch;
> The smarting whip stitch, back stitch, and the cross stitch."

A kind of metal embroidery now known as *purl* is very probably the same as that to which the word was applied in the seventeenth century. A thread with this name is mentioned in several places as having been used in the seventeenth century in England. Purl is fine copper wire closely bound round with coloured silk. This is then closely coiled round something like a fine knitting needle, then pushed off in the form of a fine coiled tube. Any coloured silk can be used to "shade" the copper wire. Purl is always cut into short lengths for use; threaded on the needle, and fastened down to the ground like a bead.

Purl flowers are sometimes used as accessories to a design. Sometimes a whole piece is worked in it.

Some embroideries of the late *seventeenth century* are designed upon a large scale. These hangings, bed curtains, and valances are of linen of a mixed material of linen and cotton.

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to contribute information required by Correspondents.*]

PORTRAIT OF LADY, ATTRIBUTED TO SIR JOSHUA REYNOLDS.

DEAR SIR,—In reference to this, and judging by photo of the above as reproduced in the July CONNOISSEUR MAGAZINE, page 199, "Notes and Queries" columns, may I be allowed to state that it looks very much to me to be more after the work of Sir Wm. Beechey than Sir Joshua Reynolds.

Candidly, Sir, that is my opinion now about it, although it is, of course, somewhat rather difficult to say this without first seeing the painting itself and the glazed flesh tints, but the curves and lines, smoothness, well defined outline, and features so delicately delineated, surely would help one to throw out the suggestion now made, that it can be easily either attributed to, or probably by, Beechey; but this, no doubt, when someone has identified the portrait, will be much easier for your enquirer to establish its authenticity.

Lawrence and Beechey painted very much alike about the eyes, etc., and were both followers of Reynolds.

Believe me, dear Sir, faithfully yours,

GEO. SYD. TRAIL.

NELSON MUG.

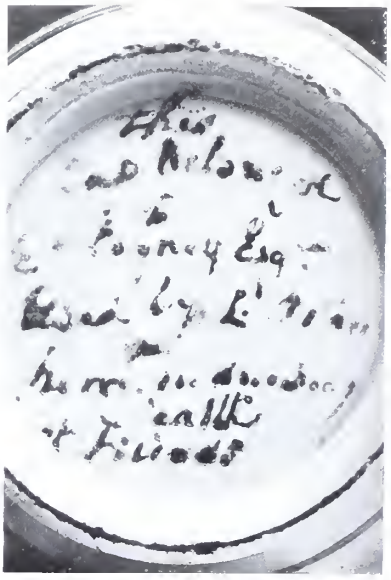
DEAR SIR,—I am sending you herewith photos of a mug, which you may possibly deem worthy of reproduction in THE CONNOISSEUR MAGAZINE.

The mug in question is four inches high and of very soft paste, which by transmitted light has a dirty yellow tinge. The glaze is thin, and has almost a grey appearance. The handle is typically European in shape and also in decoration, but the decoration of the body is absolutely Oriental, not only in style and colouring and enamelling, but also in feeling — very different from, say, a piece of Worcester or Bow decorated in the Oriental taste.

I was informed at the British Museum that the mug is a most unusual specimen, and is possibly Bow. The South Kensington authorities tell me that they have nothing like it, nor have they ever seen anything like it, and can only conjecture that the mug is Bow or possibly Lowestoft. A sound expert on Oriental porcelain tells me that the mug is unique as far as his experience goes, and suggests that it is a Bow body decorated in China.

There is another very interesting point. On the

NELSON MUG.



BASE OF NELSON MUG.

base has been written in ink an inscription, which is partly decipherable, as follows:—

This
Cup Nelson gave
to
E . . ogney, Esqre (? Cogney)
Used by L^d . . . . .
(? ham) . . . in drinking
'ealth
of Friends.

Believe me to be, yours faithfully,

H. J. Rutherford Jones.

Clock by Selwood.

Mr. Gauge wishes to know whether the fret and dial of a lantern clock by "William Selwood, Ye Mermaid in Lothbury," engraved along the base of fret (Heraldic fret date 1630), were originally burnished or lacquered brass, or plain brass?

Portrait by Gainsborough.

Dear Sir,—As a steady reader of The Connoisseur Magazine, I herewith take the liberty to ask you if you know anything about a *Portrait of Mrs. Seeley, Dr. Burrough's Sister*, attributed to Gainsborough. The picture measures 30 in. by 25 in., and is still in good condition, though there are some cracks in the paint. The lady is represented in a white dress, with a red or pink sash over the left shoulder, brown hair and blue eyes, dark background, with on the left of the picture some trees. It is square, but framed in oval, and on the back of the canvas there has been pasted, I presume, a sale catalogue, bearing in English the inscription

T. Gainsborough, R.A.

87. *Portrait of Mrs. Seeley, Dr. Burrough's Sister*, in white dress, 30 in. by 25 in., in an oval.

I should be very glad if you or any of your readers could tell me if there is anything known about Mrs. Seeley, and at what time she lived, or about the painter, and the origin of the picture, which has been sold by public auction.

Thanking you in anticipation,

I remain, dear Sir, yours faithfully,

L. S[illegible]

Unidentified Painting.

Dear Sir,—I suppose the unidentified painting (J. Sefton Sewill) in "Notes and Queries," p. 185, March, 1910, to be the work of *Gerbrand van den Eeckhout*, Dutch painter, 1621-74, a pupil and imitator of Rembrandt, at Amsterdam.

Obediently yours,

C. H. C. Flugi van Aspermont.

Antique Bronze.

Dear Sir,—*Re* "Answers to Correspondents" in the August number of The Connoisseur Magazine, you illustrate a bronze, and say "it appears to be a fine antique, evidently intended to represent Adonis."

I believe I am right in saying that the bronze illustrated is a *copy* of a famous bronze in the Naples Museum—a very well-known bronze from Pompeii, of the usual green colour, and the name, I think, "Narcissus." I myself have one of the copies, which I bought in Naples for a few shillings, and, therefore, I think it will be better if you prepare your correspondent for disappointment should he wish to dispose of his bronze, for hundreds of copies are made and sold in Naples every year, and unless his was by a very famous sculptor it would fetch very little indeed.

Yours truly,

Ruth M. Beckett.

Antique Bronze.

Dear Sir,—I note on p. 209 of the August Connoisseur Magazine, copy, A.2,95 (Bevan). The photograph of the bronze shows it to be a replica of the original in the Naples Museum found in Pompeii, a presumed "Narcissus."

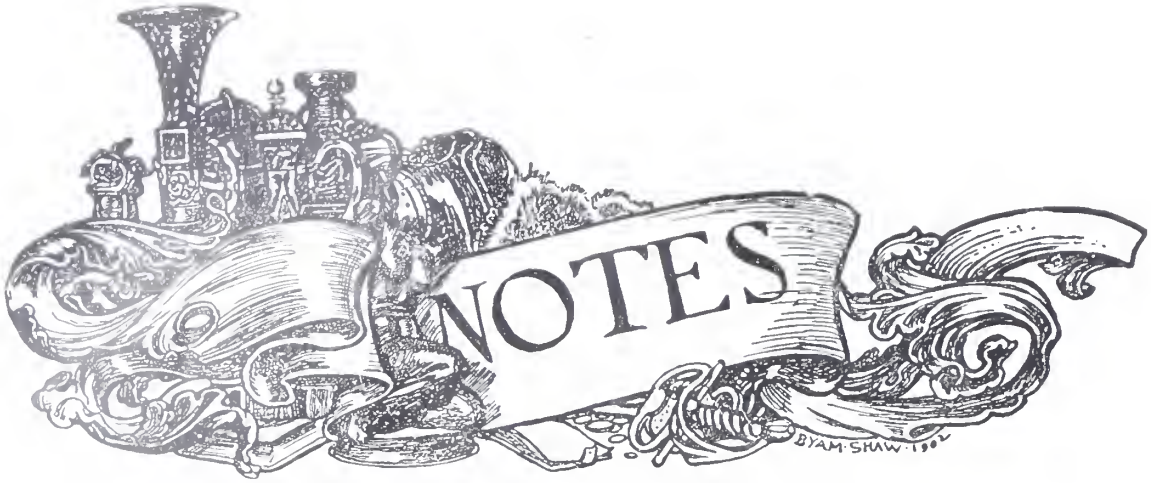
Copies in bronze about 3 ft. 6 in. high can be obtained in Naples for about £7 in green bronze, and £8 in black bronze. I have one in the former, and the dealer gave a perfect a the original. [illegible] interest to your enquirer.

I am, [illegible] faithfully,

Mervyn Dalton.

Antique Bronze.

On the photographic copy by our correspondent the bronze in question appeared to be, and intended to be, an ordinary [illegible] mentioned [illegible] above [illegible]. We recognize, however, the great difficulty of judging of genuineness and significance from such [illegible] and [illegible] [illegible]



John Kemble as the Count of Narbonne

WILLIAM SADLER'S striking chalk drawing of *John Kemble as the Count of Narbonne*, one of the latest and most desirable additions to the National Gallery of Ireland, has interest alike for the connoisseur and the antiquary. It is the earliest known portrait of a great tragedian and leader of the stage, the closing phases of whose probation were profitably spent in the Irish capital; and it is an agreeable example of the draughtsmanship of a versatile eighteenth-century artist concerning whom very little is known, and of whose work so few specimens have come down to us. The son of an English professor of music residing in Dublin, Sadler studied at West's famous academy, and in process of time became known, not only as a portrait and historical painter, but as a scraper in mezzotint. As a matter of fact, the chalk drawing under discussion was executed by him in the spring of 1783, in response to the desire of a number of the young tragedian's Irish friends for a mezzotinto portrait of him in a favourite character. Kemble had arranged to make his London debut at Drury Lane in the ensuing September, and the demand for the portrait came by way of souvenir of his Dublin sojourn. The prime mover in the subscription for prints was doubtless Captain Jephson, the Master of the Horse at Dublin Castle, a brilliant amateur actor, whose tragedy of "The Count of Narbonne" (after seeing the light at Covent Garden) had been produced at Smock Alley, on December 14th, 1781, with Kemble in the title character. Jephson's play had proved popular with the Dublin audience, and was revived precisely at the period the chalk drawing was executed. Of the mezzotint scraped by Sadler after his own work, and published by William Allen, of 88, Dame Street, Dublin, only

JOHN KEMBLE BY WILLIAM SADLER, 1783

three examples are known, one before and two after letters. The latter are now in the Print Room of the British Museum, and were probably the two sold at the Challoner Smith sale for £6 15s. and £7 10s., or, taken together, some £16 less than they had cost the compiler of the great pioneer book on *British Mezzotints*.—W. J. L.

GATE-LEGGED TABLE AND ARMCHAIR

A Set of Jacobean Furniture

Our illustrations represent some fine specimens of Jacobean oak. The gracefulness shown in the design of the two chairs, and the well balanced proportion of the table, are noteworthy. The set from which they are taken consists of the gate-legged table, the armchair, and six high-backed chairs. While individual chairs of this period are usual, sets are seldom seen, so much so that it is perhaps not too much to describe this particular set as unique.

Originally in a castle in the north of Ireland, where they furnished the quarters of the commandant of the garrison, they have remained ever since in the same family, and thus have come into the hands of the present owner without suffering the vicissitudes which commonly await articles of this kind. To this may be ascribed their remarkably good state of preservation. An inspection of the illustrations shows that in the high backed chair the semicircular ornament at the top of the back, corresponding to a similar device under the seat between the front legs, is missing. The armchair has two small breaks in the inside of its beautifully finished top. To this it may be added the fact that sheer lapse of time has worn down the small knobs in which the legs of the chairs, like those of the table, ended. With the exception of these slight accidents to the passing years, the set is as it was towards

HIGH-BACKED CHAIR AND ARMCHAIR

of two centuries ago, when it first left the workshop of the skilful artist who designed it. —H. K. M.

Mr. Charles Butler

We regret to announce the death of Mr. Charles Butler, which took place on June 29th at his country residence, Warren Wood, near Hatfield. Mr. Butler, who was in his ninetieth year, and had been in declining health for several months, was well known as the owner of one of the best chosen collections of pictures by Old Masters in this country. Until quite recent times he had taken great pleasure in showing his pictures to his friends, and the collection was easily accessible to the serious student, while foreign critics on a visit to London invariably made a point of inspecting his house in Connaught Place.

Mr. Butler, who was one of the most kind hearted, courteous, unassuming and old fashioned of men, was only a few years ago a familiar figure in the sale-room and at public exhibitions, and until three years ago was a regular visitor to the National Gallery. In 1888 he for the first time lent pictures to the Old Masters Exhibitions at Burlington House, while in 1884 he contributed nineteen paintings, and in 1894 twenty. Although he owned pictures of all schools, the strength of the collection lay in its fine examples of the primitive Italians, more especially of the Florentine School. Some of these Mr. Butler acquired during his frequent visits to Paris. He purchased eight pictures at the Alexander Barker sale in June, 1870, no wise would not be considered ridiculously small. A *Portrait of a Young Painter with a Guitar*, by Bronzino, which appeared in the Exhibition of 1888, was shortly afterwards purchased by Mr. Butler, from whom

it in quite recent times passed into another private collection in Hertfordshire.

He lent twenty-nine pictures to the Exhibition of Early Italian Art held at the New Gallery in 1893, one of the best pictures then seen being the *St. Catherine of Siena delivering the Rule to the Sisters of the Second Order of St. Dominic*, by Cosimo Rosselli. Eight pictures from this collection figured in the Tudor Exhibition of 1890, and a *Book of Hours*, which at one time belonged to Mary Queen of Scots, was included in the Royal House of Stuart Exhibition in the previous year.

The catholicity of his taste is exemplified by his purchase of an excellent *Departure of Lot and his Family from Sodom*, by Rubens, at the Blenheim sale in 1886 for £1,942 10s., and by his owning the *Pandora*, *Proserpine*, and *Fiammetta*, by Rossetti.

Mr. Butler once told the writer of these lines that he could have purchased for £50 the *Assumption of the Virgin*, which was acquired by the Duke of Hamilton, at whose sale in 1882 it was bought by the National Gallery for £4,777 10s., after a fierce competition with the authorities of the Louvre Museum. This large panel, which is still catalogued at Trafalgar Square under the name of Botticelli, is now regarded by European critics as being in the main from the hand of Francesco Botticini. M. W. B.

CONNOISSEURS of silver work will appreciate the fine example of Russian art shown in the reduced photograph on this page. It is a punch bowl presented by the Tsar to Mr. R. J. Barrett, author of *Russia's New Era*, *Canada's Century*, a series of articles on *Mexico's Resources and Industries*, and other works of economic value. Specimens of Russian achievements in the phase of art here exemplified are rare in this country, and almost unique interest attaches to the magnificent royal gift with which Mr. Barrett's endeavours to dispel prejudices and refute misrepresentations concerning Russia have been rewarded. The Circassian design is bold, vivid, and distinctive: the execution of the work is indeed a revelation of Russia's fine artistry.

Silver Punch Bowl

SILVER PUNCH BOWL

THE bowl illustrated was made to order by Wedgwood for John Durand, of Woodcote Lodge, Surrey, in 1796, bearing date 1796, and initials J. D., and presented to the Carshalton C. C. of that date. Only two ceramic representations of cricket in the eighteenth century are said to be known, and this is one of them. The medallion on the inside is one of the earliest, if not the earliest, representations of the game, SIX stumps being used. The bowl is 11 in. in diameter and 4½ in. high. It has an inner border of vine leaves and grapes,

The Carshalton Cricket Bowl

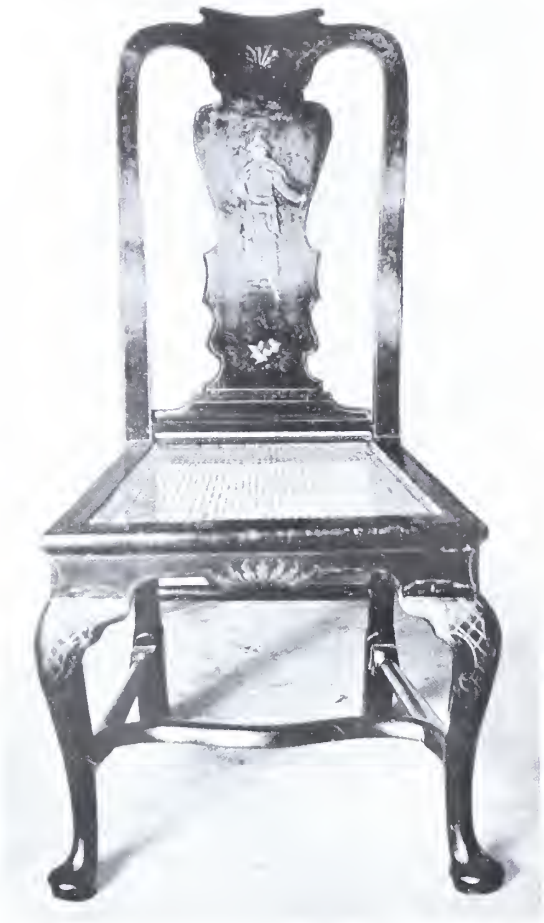
THE MARSHALTON CRICKET BOWL

MEDALLION INSIDE THE MARSHALTON CRICKET BOWL

and on the outside three groups of flowers and fruits. It came into the possession of the father of the owner in the sixties, and was obtained from a relative of the late hostess of the Greyhound Hotel, Carshalton, at which the club held its meetings and dinners. The bowl is figured in *Surrey Highways, Byways, and Waterways*, pages 30 and 31.

Old Chair

The fine old chair is of English lacquer, and the seat is of the original caning. It is not easy to find really good specimens of lacquer, as the fashion for it did not appear in England till the early days of William and Mary, and its popularity, for articles of furniture, did not last for more than half a century. During that time lacquered work was exported chiefly from Tonking and Fouchow, at first in small pieces or in panels suitable for using in the making of cabinets, screens, or clocks. Later enterprising cabinet-makers sent out the framework, for instance, of a table or long clock, and this was treated in the East, and returned with its surface lacquered.



OLD ENGLISH LACQUER CHAIR

But the clever Dutch traders, finding they very readily disposed of lacquered wares, brought over to Holland craftsmen who taught Dutch workers the art, and thus expenses of carriage and packing were saved, to say nothing of the time occupied by the old sailing vessels in the journey to the East and back again when the work was done.

There was a small body of lacquer workers in South Wales who supplied English examples. It is probable that the chair was made and lacquered there: the cabriole legs, club feet, and curved stretcher-board are all interesting features.

Portuguese Sampler

The sampler shown in the illustration is of Portuguese origin, and certainly has little in common with the English sampler we are accustomed to see as the work of our grandmothers.

This example is a veritable pattern cloth and nothing else, for it has none of the quaint primness in arrangement of the stitches, the orderly grouping of border patterns, alternating with alphabets and numerals, which we look for in a typical English sampler: nor is there any ornamental work done for the sake of beautifying the cloth, which lends so much charm to most samplers. True, it is of rather a late date, 1850, when samplers had become of degraded form, for fine stitching and ordered pattern were on the down grade, and that veritable reign of terror—the reign of Berlin wool-work—was beginning.

When we have adversely criticised the arrangement, there is no further complaint to be made, for some of the drawn thread-work is good, and its use as a diapered background for a bold pattern is successful. The corner groups worked in satin-stitch and in cross-stitch respectively are also good, and the darned network, effective with the designs of conventionalised floral forms. As in all Spanish and Portuguese samplers, the colouring is striking, and though more blatant than is in accordance with English taste, it is extremely effective.

Our Plates

Of women artists, Marie Louise Elizabeth Vigée Le Brun has perhaps attained the most enduring title to distinction. In her work she gives free play to her feminine instincts, and thus her portraits of women and young girls are intimate revelations of feminine character such as few artists of the opposite sex can hope to emulate. The Louvre is fortunate in possessing several of her works especially distinguished by this characteristic: among these are the two well-known portraits of the artist and her

BURLINGAME
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BURLINGAME
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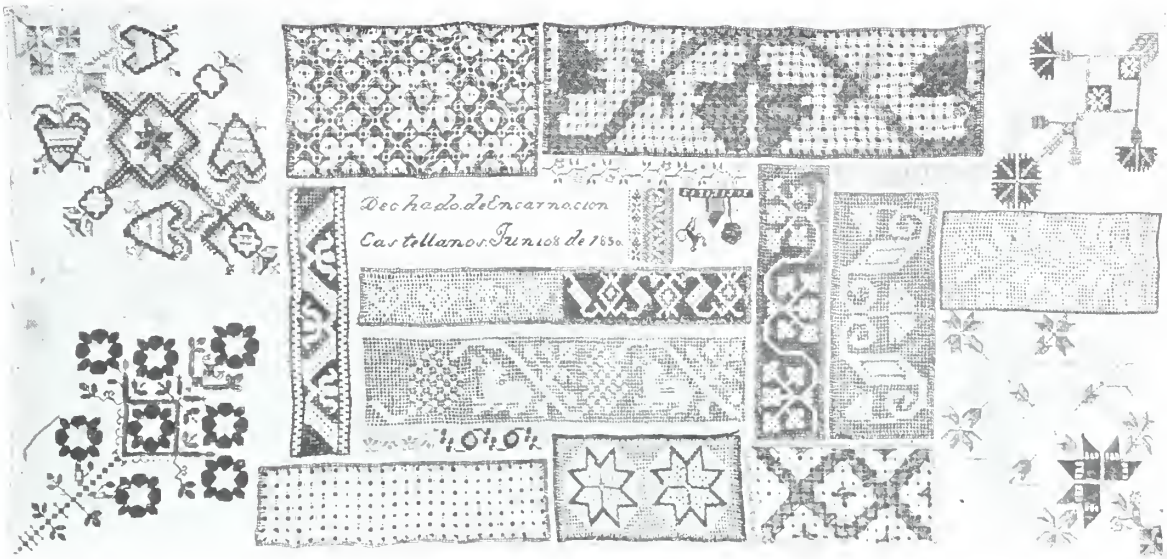
daughter, which will be enduring types of motherhood for all time. Equally charming is the portrait of Madame Molé-Raymond, reproduced on the cover of this number, in which the joyous and innocent abandon of a young woman but lately emerged from girlhood are realised with an appreciative insight only to be possessed by a woman. At the Louvre, too, is to be seen *La Danse des Bergers*, one of the finest works of Jean Baptiste Camille Corot. As a painter of pastoral landscape seen under the tender effects of moonlight, twilight, and dawn, Corot is an unsurpassed master, but few realise how great he was as a figure painter. Yet this picture, as indeed do the majority of his works, owes much of its charm to the introduction of the human element always perfectly expressed, and in complete unison with its surroundings. Without this a note would be wanting whose absence would mar the completeness of the harmony. Versailles contains the portrait of *Madame Beaupalais*, by Jean Marc Nattier, a typical example of the painter. The portrait of Captain (afterwards Admiral) William Bentinck, was described by Miss Edith Henniker in her "Notes on Four Portraits by Romney" contained in the August number; while an article on Turner, whose well-known picture of Hastings forms the last of the coloured illustrations, will be found in "Current Art Notes."



PORTUGUESE SAMPLER DATED 1850

Books Received

[illegible], Pt. III., by Edwin Foley, 2 vol. [illegible] *American Cousins*, by Mrs [illegible] S. Alfred [illegible], 1 vol. [illegible] *[illegible]*, Pt. I., by M. W. Brockwell and P. G. Konody, 2s. 6d. net; *[illegible]*, by Percy M. Turner, 1 vol. net; *Water*, by C. E. A. Hind, 1s. 6d. net. (J. C. [illegible] & Co.)

[illegible], by Hugo Hymans. (G. Van Oest & Co.)

[illegible] Heathens, by L. Mumford Bell and Arthur Hewitt, 1s. net. (Gibbings & Co., Ltd.)

[illegible], by Dorothy Sladen and W. Wagstaffe. (H. Whittaker & Sons, Ltd.)

[illegible], by Sir Montague Pollock, Bart., 6d. net. (G. Bell & Sons.)

[illegible] and M[illegible], 2 vol. [illegible] (Leo L. Leighton.)

[illegible] Mr. [illegible], by Lucy Neville. [illegible] (Stafford Gallery.)

[illegible] Contrast, by Gerald S. Davies, M.A. 21 [illegible] (John Murray.)

[illegible] of July were not of the sensational character of those of the previous month, they included at least one of unusual importance (July 8th). It was made up of many properties, and consisted of works of the early British school and pictures by old masters. The more noteworthy pictures in the sale were described as "the property of a gentleman who has given up his county residence" (in other words, of Mr. R. W. Hudson). The second lot in this property was a magnificent portrait by Gainsborough of Signor Raphael Franco, in yellow coat, vest and breeches, with lace stock, frills and powdered hair, seated at a table on which is a letter addressed, "Signor Raphael Franco," a distant view of St. Paul's on the right (canvas 60 in. by 58 in.). This portrait was in the Egremont sale of 1892, when it realised 840 gns.; it has passed through one or two hands since then, and now reached the extraordinary sum of 6,200 gns., being purchased by Mr. Duke, the American tobacco magnate. Since the identity of Signor Raphael Franco has occasioned much speculation, it may be here mentioned that he was an eminent city merchant, in partnership with two relatives at 106, Fenchurch Street, where the subject of Gainsborough's portrait died on November 8th, 1781, a year or so after the picture was painted. Mr. Greig has discovered in a newspaper of 1786 a reference to a whole length portrait by the same artist of Mrs. Franco, with the comment, "The Juno air of the original is admirably hit off," but beyond this nothing is known of the picture.

The same property also included four other works ascribed to Gainsborough: *The Pedlar's Cart*, a woody landscape with numerous figures, 54 in. by 73 in., [illegible]; *Portrait of Dr. William Dodd*, the celebrated divine and author, who was hanged for forgery, in dark dress and gown with white bands, 28 in. by 24 in., painted in 1773, 160 gns.; *Portrait of Robert Edgar*, in blue coat with white stock, 28 in. by 23 in., painted about 1758, 200 gns.; and *Kingston Lacy*, 35 in. by 51 in., 300 gns. A picture catalogued as by W. Hogarth, and as representing *Peg Woffington*, in [illegible] dress fastened with blue bows, straw hat lined with blue, 29 in. by 24 in., sold for 500 gns. It has been suggested that this portrait is by Thomas Murray, a Scotch artist, who died in 1724, in which case it cannot be a portrait of Peg Woffington, seeing that she was only two years old when Murray died.

The honours of the day's sale fell to John Hoppner, whose beautiful *Portrait of Miss Matilda Feilding* in peasant costume, with pink shawl over her shoulders, large hat tied with a pink bow under her chin, playing a hurdy-gurdy, sold for 7,550 gns.; in 1896 this picture, which measures 30 in. by 25 in., was acquired for £1,550. Two Lawrence portraits were: *Master Thomas Barber*, in dark coat, white vest and brown trousers, reclining on a bank, 56 in. by 43 in., 1,000 gns., and a replica of the Windsor Castle *Portrait of Cardinal Gonsalvi*, in crimson robes, seated in an armchair, holding his cap and some papers in his right hand, 92 in. by 59 in., 850 gns. A Reynolds *Portrait of Lady Jane Bathurst*, in pink dress with black lace shawl, and black and white cap, 29 in. by 24 in., 750 gns.; and two by G. Romney, the whole-length life-size *Portrait of Mrs. Yates* as "The Tragic Muse," in light blue dress with yellow sash, 92 in. by 58 in., exhibited at the Society of Artists, 1771, and engraved by Valentine Green in 1772, 650 gns. this was sold in 1824 for £10, and in 1897 for 405 gns.; and a *Portrait of Captain H. C. Cotton*, in dark brown coat with white stock, 30 in. by 25 in., 700 gns.

Four family portraits by J. Hoppner were the property of the Earl of Morton, Dalmahoy. *Edward, First Earl of Harewood*, in dark coat with brass buttons, 30 in. by 25 in., 610 gns.; *Edward Viscount Lascelles*, elder son of the foregoing, in red coat trimmed with fur, and yellow vest, 36 in. by 28 in., 1,580 gns.; *Lady Frances Douglas*, elder daughter of the first Earl of Harewood, and wife of the Hon. John Douglas, in white dress and fichu, pink sash, and pink ribbon in her hair, 30 in. by 25 in., 1,800 gns.; and *Bridget, Countess of Morton*, daughter of Sir John Heathcote, in black cape over a pink and white dress, powdered hair, large mob cap, 30 in. by 25 in., 1,200 gns. The Earl of Perth sent his fine Raeburn portrait of *General Andrew John Drummond*, of Strathallan, in scarlet uniform with purple facings, 30 in. by 25 in., 580 gns.; and among Mr. Sholto Montgomery Cay's family portraits there were three by Raeburn, *Robert Hodshon Cay*, of North Charlton, Judge of the Admiralty Court, 50 in. by 40 in., 1,650 gns.; *Mrs. John Cay, née* Frances Hodshon,

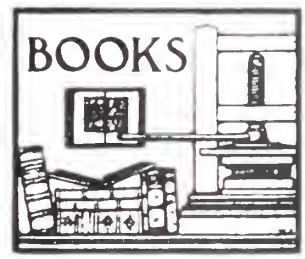
mother of Judge Cay, in brown dress with white fichu and yellow shawl, seated in a red chair holding a book, 35 in. by 27 in., 2,000 gns.; and *Mrs. Liddell, née* Jane Hobbuck, mother-in-law of Judge Cay, in white dress with yellow sash and black shawl, 30 in. by 25 in., 1,200 gns. these three portraits were lent to the Raeburn Exhibition, Edinburgh, in 1876; two portraits by Sir J. Watson Gordon, *John Cay*, in green coat and yellow vest, 50 in. by 40 in., 290 gns.; and *Mrs. Cay, née* Emily Bullock, wife of John Cay, in red dress with white lawn sleeves, 30 in. by 25 in., 500 gns.; and J. Smibert, *Portrait of Robert Cay*, in yellow gown with white stock, 30 in. by 25 in., 180 gns. The "property of a lady" included a portrait by F. Cotes, *Mrs. Macrae, née* Roche, in white dress with blue sash and bow, leaning her arm on a pedestal, 47 in. by 39 in., 1,720 gns.

From miscellaneous sources there were: F. Cotes, *Portrait of the Duchess of Marlborough*, in white and pink dress, 49 in. by 39 in., 230 gns.; J. Russell, *Portrait of Mrs. Snow, née* Adria Hutchinson, in blue dress with gold waistband, 24 in. by 18 in., 1801, in pastel, 145 gns.; Judith Leyster, *Portrait of a Boy*, in brown dress and large hat, holding a kitten, his young sister in dark dress pulling the kitten's tail, on panel 23 in. by 19 in., 720 gns.; J. Crome, *View on the River at Thorpe*, with buildings and trees, on panel 14 in. by 19 ins., 385 gns.; two by S. van Ruysdael *River Scene*, with barges unloading, panel 20 in. by 30 in., 330 gns., and a *Frozen River Scene*, with booth, sledges, cavaliers and ladies, 28 in. by 42 in., signed with initials and dated 1653, 1,080 gns. this is the English record price for a work by this artist. Sir J. Reynolds, *Venus Disarming Cupid*, 40 in. by 39 in., engraved by Bartolozzi in 1784, 200 gns.; D. Teniers, *Peasant Playing a Fiddle*, on panel 7 in. by 6 in., 170 gns.; R. Wilson, *Lake Scene with a Castle on a Hill*, 30 in. by 47 in., 240 gns.; G. J. Navery, a pair of *Fête Champêtres*, on panel, 21 in. by 16 in., 1731, 180 gns.; A. Canaletto, *The Cathedral of St. Mark's* and a *View of Venice*, with numerous gondolas, a pair, 21 in. by 30 in., 900 gns.; A. Ostade, *Frozen River Scene*, with numerous figures, on panel 15 in. by 19 in., 600 gns.; Nicolaes Maes, *Portrait of a Lady*, in rich black and red dress with large ruff, on panel 22 in. by 18 in., 135 gns.; G. Terburg, *Portrait of a Dutch Officer*, in buff coat and brown turban, 44 in. by 36 in., 35 in. by 27 in., 270 gns.; Sir J. Reynolds, *Portrait of Mrs. Sarah Ancaster, née* Still, in white dress with a turban, 30 in. by 25 in., 350 gns.; J. Hoppner, *Portrait of Sir Seton Lacaine*, Judge of the Queen's Bench and of the Common Pleas, in red with white bands, 49 in. by 39 in., engraved by C. Turner, 290 gns.; and Jan Steen, *Twelfth Night*, 25 in. by 19 in., one of many versions, 1,250 gns.

The total of the drawings sale amounted to £47,000.

On Friday, July 15th, Messrs. Christie sold a number of modern pictures and water-colour drawings, comprised in the properties of the late Mr. Frank Bernard of Cadogan Place, S.W., of the late Mr. J. Mason, of Edinburgh, and from other sources. Mr. Hayes' pictures included: two by J. De Blaas, *Le Bouquet de Pervenche*, 41 in. by 25 in., 1891, 125 gns., and *A Venetian Flower-seller*, 43 in. by 27 in., 1888, 100 gns.; L. Deutsch, *The Hour of Prayer*, panel, 19 in. by 12 in., 1893, 104 gns.; and R. Weisse, *The Carpet-seller, Cairo*, panel, 31 in. by 23 in., 1891, 115 gns. From other sources there were: H. Fantin-Latour, *Roses in a Glass*, 11 in. by 8 in., 1872, 115 gns.; Laslett J. Pott, *The Court of Queen Elizabeth*, 35 in. by 56 in., 135 gns.; J. Maris, *River Scene*, with wooden bridge and trees, 17 in. by 23 in., 200 gns.; J. G. Vibert, *Malade Imaginaire*, panel, 30 in. by 40 in., 400 gns.; J. B. C. Corot, *Italian Landscape*, with a bullock, wagon, and figures, 18 in. by 27 in., presented by the artist to M. Farge, 190 gns.; Sir L. Alma-Tadema, *The Siesta*, panel, 6 in. by 18 in., 1873, 200 gns.; Sir W. Q. Orchardson, *Her Idol*, 29 in. by 37 in., 480 gns.; and Sir E. Burne-Jones, *The Tree of Forgiveness*, 75 in. by 42 in., 1882, 450 gns. On the following Monday (July 18th) Messrs. Christie sold drawings by old masters from the collection of the late C. E. Vertue, and pictures and drawings from other sources. The drawings included: L. Cranach, *A Tournament Scene*, Indian ink, 7 in. by 11 in., 155 gns.; A. Dürer, *A Faun*, sepia heightened with white and red wash, 8 in. by 11 in., 180 gns.; and Jan Steen, *Travelling Musicians and Figures before an Inn*, sepia, pen and ink, 11 in. by 15 in., 125 gns. The few pictures included Robert, *Buildings, seen under an Archway*, 24 in. by 30 in., 210 gns.; L. L. Boilly, *Girl with a Birdcage*, oval, 19 in. by 14 in., 300 gns.; and Charles M. A. Challes (1718-178), *Dancer* in rich dress with powdered hair, in a garden, 12 in. by 9 in., 300 gns. this was catalogued as by H. Fragonard. Messrs. Christie's last picture sale of the season (July 22nd) included: Ruysdael, *River Scene* with waterfall, 47 in. by 40 in., 255 gns.; [illegible] Holbein, *Head of the Artist*, 14 in. by 11 in., 105 gns.; H. Watt, *Portraits of the two Children of J. Farquhar Fraser*, in white dresses, playing with a [illegible], 50 in. by 36 in., exhibited at the Royal Academy, 1834, 1[illegible] gns.; C. Janssen, *Portrait of Mrs. Samuel [illegible]* in pink and white flashed dress, large [illegible] ft. panel, 25 in. by 23 in., 1623, 200 gns.; and J. S. Cotman, *Interior of a Manor*, 41 in. by 32 in., 1834, 320 gns.

As usual the London season ended with [illegible], and during the last month or [illegible] week the auctioneers were [illegible] designed. Many thousands of volumes were disposed of, and prices [illegible]



[illegible]

so strongly. It is perhaps for this reason that July is [illegible] a [illegible] month in the auction rooms, but before dealing [illegible] place then it is necessary to go back a few days and record events from the point at which we were left in the last article. The library of Mr. [illegible] Murr, sold at Sotheby's on June 21 and following days, had been excellently formed, and many good and desirable books changed [illegible] hands, but prices were not high. Most of these [illegible] before in this column, and will be mentioned [illegible], but at the risk of a charge of [illegible] of the more important may be referred to. [illegible] *Analysis of the Hunting Field*, [illegible] £10 15s. [illegible] shopened copy in the orig. cl.; *The Annual Register*, from 1758 to 1908, together 152 vols., 8vo, £12 5s. (cl. gt.); *Carlyle's Works*, 33 vols., 1869-71, 8vo, £14 10s. (lit. cl. gt.); *Les Œuvres de Molière*, [illegible] 1773, with the "star" leaves 66-67 and 89-81 in the first volume, £34 10s. (contemp. French cf.); the [illegible] first edition of Scott's *Waverley*, 3 vols., 1814, £14 15s. (lit. roan, the half titles missing); *Gay's Fables*, 2 vols., 1727-38, £11 (old cf.); Wallis's *London's Armory accurately delineated*, 1677, 4to, £13 5s. (cf., presentation copy to Sir John Robinson, Lieut. of the Tower); and Gould's *Birds of Great Britain*, 5 vols., 1873, folio, £43 (cl. gt.). A large number of books from various sources were also disposed of at this sale, mostly for small sums, but *Shakespeare's Works*, the "Stratford Town Edition," 10 vols., 8vo, 1904-6, printed entirely on vellum, realised £33, and the *Kelmscott Chaucer*, also on vellum, 1896, folio, £285, as against £260 obtained in December, 1906.

On June 27th and 28th Messrs. Puttick & Simpson sold two miscellaneous collections of little consequence, the saleable books being practically confined to Van Dyck's *Icones Principum, Virorum Doctorum, etc.*, containing 125 etched portraits, 1646-9, folio, £35; a fine copy of Alfred Crowquill's *The Holiday Grammar*, with frontispiece and six plates by George Cruikshank, 1825, 4to, £31 10s. (orig. printed wrappers); *The Houghton Gallery*, 2 vols., atlas folio, 1788, containing 130 large engravings by Earlom, Valentine Green, and other artists, £25 (old mor.); and a number of musical works, including Morley's *Plaine and Easie Introduction*, 1608, folio, £6 15s. (old cf.); and Mace's *Musick's Monument*, 1676, folio, £7 10s. (old cf.).

Of much greater importance was the sale of a portion of the late Mr. Thomas Gray's library held at Sotheby's on the 28th. There were but 239 lots in the catalogue, and yet they realised a total sum of £2,928. *New England's Crisis*, a pamphlet of 16 leaves, printed at Boston, Mass., in 1676, and apparently unrecorded by any bibliographer, made the large sum of £195; Henry VIII.'s *Responsio ad Luthri Epistolam*, printed by Pynson in 1526, 8vo, £38 (modern cf.); *The Moost Excellent Treatise of the Thre Kynges of Coleyne*, printed by Wynkyn de Worde, without date, small 4to, £110 (modern mor.); *New England's Plantation*, 1630, 4to, and a number of other very scarce American tracts in one volume, £510; the *Summa de Sacramentis* of [illegible] de Aurbach, Vicar of Bamberg, 1469, folio, £50; and what is most noticeable of all, an original *Block Book Grotesque Alphabet*, comprising 24 letters and 6 leaves of ribbon letters, the letter A dated 1464, the whole mounted upon thick new paper, small 4to, £1,520. Block-books are, as the name suggests, printed from engraved wooden blocks, one block generally serving for an entire page. They were produced in large numbers in Central Europe, chiefly in Germany and Holland, during the years which immediately preceded the invention of printing from movable types. Only one side of the paper was printed on, two blank sides being afterwards pasted together.

Several *Americana* and other works of interest were sold by Messrs. Hodgson & Co. on June 28th and following days, *e. gr.*, *A Relation of Maryland*, bound up with five other works in one volume, 4to, 1635, £31 (contemp. sheep, the map missing, as usual); *An Impartial History of the War in America*, 1780, 8vo, £10 (old cf.); a copy of the original edition of Burton's *Anatomy of Melancholy*, 1621, sm. 4to, £24 10s. (cf.); *Chaucer's Workes*, printed by Robert Toye, without date (but 1542), folio, £13 (old cf.); a seldom met with work by Thomas Churchyarde entitled *The Bathes of Bathes Ayde*, 1572, sm. 4to, £7 15s. (unbd.); *Ben Jonson's Works*, 2 vols., constituting the first collected edition, 1616-40, folio, £15 (defective in parts, and Vaughan's portrait in the first volume supplanted by another); a presentation copy of Lamb's *John Woodvil*, 1802, 8vo, £26 (orig. pink bds., one cover broken); and Lory's *Voyage Pittoresque de Genève à Milan*, 1819, £14 5s. This copy wanted the "Tableau Général," but was in its wrapper in the original portfolio, as issued. A glorified example of Dawe's *Life of Morland*, as issued by Dickinsons in 1904, remains to be mentioned. This copy, which realised £17 10s., was sumptuously bound in crushed levant morocco, the upper cover of which was inset with twenty-nine hand-painted miniatures, disclosing small female heads taken from works by Morland.

The library of the late Mr. T. W. Waller, of Westbourne Street, W., contained a considerable number of extra-illustrated or "Grangerised" books of great importance, but which from their very nature are incapable of a close description here. A "Grangerised" book is one which is crammed, like a candidate for honours, with as much as possible that relates to it in the way of portraits, views, autograph letters, and so on, so that the work of a Grangeriser is never done, for it is not practicable to attain finality. Just one work belonging to Mr. Waller may be cited as earnest of the rest. This was a copy of Dickens's *Memoirs of Grimaldi*, extended to four folio volumes and extra illustrated with water-colour drawings, portraits, play-bills in which Grimaldi's name appears, printed copies of the songs sung by him, with the music, autograph letters of Dickens, and many valuable illustrations. This was bought for £41, little enough, one would think, considering the immense amount of labour, fortified with no little knowledge, which must have been expended upon it. Leaving these extra-illustrated books aside, there was still a great deal in Mr. Waller's collection which is deserving of special

reference. La Borde's *Choix de Chansons Mises en Musique*, 4 vols., 1773, roy. 8vo, realised £102 (mor., g.e., by Mercier); the "Fermiers-Généraux" edition of La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1762, with 24 of the rejected plates added, and *Le Cas de Conscience* and *Le Diable de Papefiguière* découvertes, £81 (mor. ex.); Westmacott's *The English Spy*, 2 vols., 1825-26, £22 10s. (hf. mor.); a series of 13 facsimiles of Blake's works, by William Muir and others, contained in four volumes finely bound in morocco extra by Riviere, £57, and other works interesting in themselves and made still more so by their excellent condition and artistic covers. Leaving a large collection of autograph letters and a long series of caricatures and other prints out of the calculation, we find that the 239 lots in which this sale was catalogued realised just £1,447 18s.

The copy of *Montaigne's Essays*, 1603, as translated by Florio, which sold at Sotheby's on July 1st for £28 10s., had one of the leaves of "Errata" slightly damaged, but was otherwise in sound condition (old cf.). One of the reputed signatures of Shakespeare is found in the British Museum copy of this edition, the interest in which is increased by its having been shown that the poet used Florio's translation of Montaigne when writing Act II., Sc. 2, of "The Tempest." On July 11th Messrs. Sotheby sold a fine series of sporting and other books from the libraries of Colonel Hargreaves, of Putney Heath, the late Sir Daniel Cooper, and other noted collectors. Colonel Hargreaves had a complete set of *The Sporting Magazine*, which, with a number of volumes of *The Sportsman* and *The Sporting Review*, realised the record and very high price of £920 (cf. ex. uncut). His set of *The Annals of Sporting and Fancy Gazette*, 13 vols., 1822-28, 8vo, sold for £90 (orig. hf. cf.), and the first folio of *Shakespeare's Comedies, Histories and Tragedies*, 1623, for £2,000 (mor. ex.). This was the same copy which realised £2,400 in May, 1907, so that the vendor showed a substantial loss, a very unusual occurrence so far as this work is concerned. Sir Daniel Cooper's set of *The Sporting Magazine* made £125 (hf. mor.), and a series of India proof impressions of [illegible] of the plates to the same serial £97. Only 20 sets were [illegible] on 4to paper. His complete set of *The Badminton Library*, on large paper, 28 vols., 4to, went for £[illegible] (hf. mor.), and this, of course, shows a dreadful fall from the prices which were obtained some twelve or [illegible] years ago, when the volume devoted to Hunting would itself have realised as much or more.

On July 12th and following day a number of properties, including the libraries of Mr. R. Mosbury Hovenden, of Farnham, and of the late Mr. George Fenton Smith, of Putney, came up for sale at Sotheby's, the 944 lots in the catalogue realising rather more than £1,[illegible]. The most interesting book included in Mr. Smith's and was William Paterson's copy of the original of Kilmarnock edition of *Burns's Poems*, 1786, 8vo, which realised £108 (sheep, title mended and last leaf in facs.). This Wm. Paterson, a merchant of Old Cumnock, married Miss Morton, one of the "Six Belles of Manchline," celebrated by Burns in his poem bearing that title. This book apart, there is not much to detain us, and the following may just be mentioned to complete the record: Johnson's *Prince of Abissinia, a Tale (Rasselas)*, 1st ed., 2 vols., 1759, £8 15s. (mor. ex.); Sterne's *Sentimental Journey*, 1st ed., 2 vols., 1768, £7 15s. (cf., g.e.); a very fine copy of Hamilton's *Memoirs of Count Grammont*, 1793, 4to, £8 5s. (mor., g.e.); Monardus's *Joyfull Newes out of the New-found Worlde*, 1596, 4to, £11 (old cf.); Hennepin's *New Discovery of a Vast Country in America*, the two parts in one vol., 1699, 8vo, £14 10s. (old c.); Papworth's *Select Views of London*, containing 76 coloured plates, 1816, 8vo, £17 15s. (hf. mor.); and a complete set of the *Percy Society Publications*, 30 vols., 8vo, 1840-52, £11 5s. (hf. mor.). On the whole this was a good sale and a very useful one to collectors of moderate means, the vast majority of the books realising less than 40s. each, though nearly all were of a desirable character. Briefly, they may be described as solid and substantial but not fashionable.

The Library of the late Mr. Hermann Vezin, the celebrated Shakespearean actor, which was sold by Messrs. Puttick & Simpson on July 15th, was more interesting from old association's sake than by reason of the importance of the books themselves. These, by the way, were almost all marked with a rubber stamp and had to be offered as not returnable on that account. Scrope's *Art of Deer Stalking* and *Days and Nights of Salmon Fishing*, both original editions, 1838-43, together realised £11 (orig. cl.), but otherwise there is little to chronicle. In other parts of the catalogue we notice, however, Buller's *Birds of New Zealand*, with the supplement, 4 vols., 1888-1905, roy. 4to, £12 15s. (hf. mor.); a portion of the original MSS. of Ruskin's *Stones of Venice* and *A Joy for Ever*, comprising some 14 pages in the whole, £10; *The History of History of the World*, 25 vols., 1907, in art book cl., £7 15s. (mor.), and *Pope's Works*, [illegible], the translation of *The Iliad* and *The Odyssey*, 1715-17, 4to, £7 15s. (old mor.), one of the modern mor. to match. The Libraries of the late Surgeon-General Robert Beatson and of the Rev. Stopford Brooke, sold on the 15th and two following days, were [illegible] more important. The former contained a large number of Lindenthal-illustrated books well known to all collectors, as for example Boccaccio's *Le Decameron*, Londra, Pauli, 1757, 4to, illustrated by Lindenthal, Gravelot and others (Masterpieces, £17 10s.); old French [illegible], La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1795, 4to, Didot's small type edition on fine paper, £[illegible] (uncut); Montesquieu's *Le Temple de Gnide*, 1772, 4to, £13 15s. (old cl., gt.); *Les Métamorphoses d'Ovide*, 1767, 4to, £24 10s. (old mor.); and Voltaire's *La Pucelle d'Orléans*, on large paper, 2 vols., 1[illegible], 1775, £7 5s. (Pl[illegible]). This was the [illegible] book [illegible] sale, and though the prices realised were not [illegible] high as some of the collection was [illegible] [illegible] Dr. Stopford Brooke's [illegible] [illegible] collection of treatises on [illegible] [illegible] 5s., *e.g.*, *The Alpine Journal*, vols. 1 to 14, 1864-[illegible], 8vo, £13 [illegible]; [illegible] *Browning's Poetical Works*, [illegible] (uncut), 17 vols., 1888, 8vo,

£21 5s. (buckram); *The Germ*, in the four parts, complete with the wrappers, 1850, 8vo, £51. Swinburne's *The Jubilee* and *The Question*, both printed in 1887, 8vo, £15 (vell., uncut, orig. wrappers preserved); the first edition of Fitzgerald's translation of the *Rubáiyát of Omar Khayyam*, 1859, £35 (hf. mor.); Dante Rossetti's *Sir Hugh the Heron*, 1843, 4to, £20 (mor., t. e. g.); and an ordinary copy of *The Kelmscott Chaucer*, in its original half holland binding, £48 10s., a slight accretion in price.

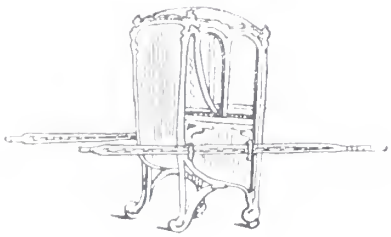
The last day of July, which brought the season to a close, witnessed some very heavy buying. On the 21st and 22nd a number of books withdrawn from the sale of the late Bishop Gott's library, realised large though diminished prices. The first four folios of *Shakespeare's Works*, withdrawn at £3,850 in 1908, were now sold singly, and realised in the aggregate but £2,936, while *The Merchant of Venice*, J. Roberts, 1600, sm. 4to, which was withdrawn at £290, fell to £155. Similarly, *The Original London Post, or Heath's Intelligencer*, containing the earliest printed version of *Robinson Crusoe*, declined in value from £115 to £50. Why books once publicly offered for sale should show a distinct tendency to depreciate in value when offered again within a measurable distance of time, it is impossible to say. It may be that familiarity breeds contempt in this as in most other phases of life and activity. The following references to the last sales of the season bring the record to a close. Another copy of *The Kelmscott Chaucer* realised £50 (orig. covers); *Shakespeare's Poems*, 1640, 8vo, the portrait apparently a later impression, £106 (mor. ex.); a very fine illuminated *Book of Hours* written on vellum (242 leaves) for, as it was supposed, young Prince Henry, afterwards Henry VIII., £580 (old velvet); Columna's *Hypnerotomachia*, 1499, folio, £145 (old cf. and vell.); the first edition of Byron's *Bride of Abydos*, 1813, 8vo, containing a printed slip "Errata," only found in this and another copy, £42 10s. (orig. blue wrapper); an imperfect and otherwise inferior copy of the Kilmarnock edition of *Burns's Poems*, 1786, 8vo, £26 10s. (hf. cl.); another copy of *Shakespeare's First Folio*, title, verso and last leaf in facsimile, £650 (hf. bd.); Turner's *Liber Studiorum*, 1808-19, containing frontispiece and 70 plates in various states (early state), £190 (cf. ex.); Stockdale's edition of *The Fables of Æsop*, 1793, £40 (mor. super. ex. with hand-painted medallions); a three-page letter of Robert Burns to Mrs. Dunlop, who had presented the poet with a cocoanut cup, which, being filled with punch, promptly laid two "Southron" friends to rest, £235; the original MS. of Lord Byron's *Siege of Corinth*, written on 32 pages folio and 18 pages 4to, £760 (mor.), and what is far more significant, regard being had to all the circumstances, the original MS. of Wilde's *The Decay of Lying* on 54 leaves, small folio, £111 (mor.). And so it would seem that the day is breaking, and that Oscar Wilde comes into his kingdom at last.

Miscellaneous

THE sale of the unique collection of the late Baron Schroeder, which occupied Christie's rooms for nearly a week during July, formed a fitting conclusion to a record art sale season. Gathered from some of the most notable collections that have been broken up during the past thirty years, the late Baron's collection was especially rich in fine Sèvres, many of the pieces having lengthy pedigrees. Altogether the sale produced £138,058, a sufficient indication of its high quality. In the limited space at our disposal it is quite impossible to enlarge upon the various notable lots sold, and we must, therefore, refer our readers to "Auction Sale Prices," in which a complete list of all the most important items will be found.

Another sale which proved to be of the premier importance was that of the engravings of the late Daniel Meinertzhagen, a collection which, though only extending to 157 lots, produced the remarkable total of £14,016. Mr. Meinertzhagen specialised in mezzotints after Reynolds, Lawrence, and other masters by the great engravers of the Early English school, and almost all were choice impressions. The finest print sold was a fine proof before letters of William Ward's mezzotint *The Daughters of Sir Thomas Frankland*, which, after a spirited contest, was knocked down for £1,207 10s.

Some good prices were made at Messrs. Glendining's, an M.G.S. medal with twelve bars going for £20, a gold Davison medal for the Nile making £46, and £48 being paid for an Army of India medal with bars for Poona, Corygaum.



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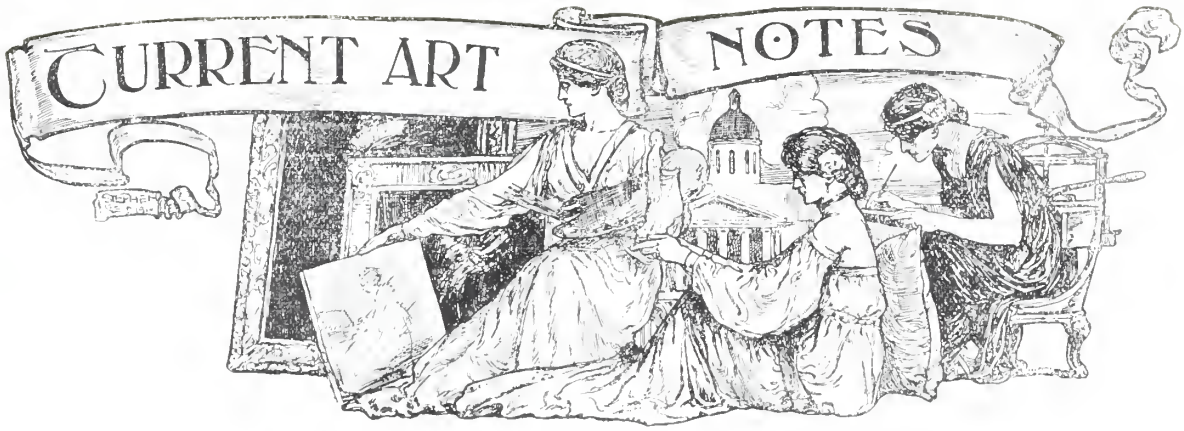
HASTINGS

BY J. M. W. TURNER, R.A.

In the National Gallery of British Art, Millbank, S.W.



The New Turner Gallery

It will be recalled by those who have from time to time studied the works of Turner, and so must have read some biographical account of the great painter, his art, his work, and his life, that the nation became possessed of his wonderful pictures in 1856. In that year the Court of Chancery, five years after the artist's death, issued an order which gave the National Gallery legal possession of all the pictures, drawings, and sketches which were in his possession at his death. It must not be forgotten that by the terms of the will and five codicils, which were admittedly in certain respects contradictory, the collection was to pass to the nation only on the distinct understanding that "a room or rooms are added to *the present* National Gallery to be, when erected, called 'Turner's Gallery,'" while, "if the Trustees of the said National Gallery should not within the said space of *ten* years have provided and constructed such room or rooms, the gift or offer of the said finished pictures should be null and void and of none effect."

The authorities have for over half a century thought fit to take refuge in the fact that legally, but not morally, the Order of the Court overrides the explicit terms of the will, and have remained either inert or dull to their honourable responsibilities. Even now, of course, it is not the country but a private individual (who had become a naturalised Englishman) that has retrieved the national honour by providing the five galleries on the main floor

THE NEW "TURNER" ROOM AT THE TATE GALLERY DESIGNED BY W. H. ROMAINE-WALKER

and the four on the ground floor, which have been built at Millbank for the purpose. It is, however, far from certain whether the Trustees of the National Gallery have the requisite legal authority to send all the oil pictures but twenty from what Turner called "the *present* National Gallery" to the sister institution which, through the generosity of the late Sir Henry Tate, was constructed on the site of old Millbank Prison some thirteen years ago.

When it is recalled that our striking but badly-lighted National Portrait Gallery would, doubtless, have still been unbuilt and the nucleus of its collection still be accommodated at a house in Great George Street, Westminster, but for the munificent offer made by Mr. W. H. Alexander in 1889 to erect a suitable building at a cost of £80,000, it will be realised that the British Government, until quite recent times at least, has been inordinately slow in responding to the appeals made by the public for the erection of suitable Art Galleries and their proper equipment.

However, the usual British compromise has been effected, and in the magnificent and in every way suitable Turner Wing, designed by Mr. Romaine Walker, for the first time the great English painter's genius can be appreciated. Mr. D. S. MacColl has obviously relished the vast opportunities he has had of hanging the pictures in a really educational and imposing way, and he has certainly availed himself of his opportunities with conspicuous success.

The structural decorations of the two principal galleries have been executed in Verde-Antico marble dressings, the pilasters to the main doorways have ormolu caps and bases, and a similar marble has been used for the border to enclose the solid parquet floor. The ceilings are in enriched fibrous plaster, painted and gilded. The walls are covered with a rich Venetian red silk brocade of decorative pattern; this colour has been selected as Turner is believed to have used it in his own gallery, having acquired some similar material that had been used for the decoration of Westminster Abbey at the Coronation of Queen Victoria. All the arrangements are in accordance with the most modern improvements: the skylights have been constructed in such a manner that they carry through the lines of the ceiling; the glazing also is on a modern system which has no need of putty, while the blind cords are carried down in a tube behind the wall boarding to a box sunk in the skirting, so that the hanging cords which are such an eyesore in most galleries are now avoided.

Room VI., which is 102 ft. long, 32 ft. wide and 39 ft. high, contains a certain number of the larger oil paintings which are, as far as size and shape permit, hung in chronological order, beginning by the door leading into Room VII. They run round from left to right in the direction of the *Crossing the Brook*, which forms the centre of the east wall, and back to the *Ulysses deriding Polyphemus*, which faces it at the west end of this gallery.

Here and in the adjoining room may now be inspected to the greatest possible advantage the wonderful works of the master, glowing in burning row, revelling in each phase of his art, and vying with each other in gorgeous array.

In Room X. we see, in all their technical inefficiency, some of the topographical drawings which the boy artist executed at the early age of twelve. It used to be generally said that "Turner can't draw." Let anyone who is still of that opinion examine the superb mastery of line seen in the drawings of the *Interior of All Souls' College Chapel, Oxford*, and the *Ely Minster Transept and Choir*, which hang in the Corridor on the ground floor. Again, the *Group of Horses in Windsor Park*, which hangs close by, shows that when Turner was *trying* to draw horses he revealed a consummate knowledge of animal anatomy. This is in marvellous contrast with the hideous malformations seen in the *Blacksmith's Shop* (No. 478 in Room VI.

Surprise has followed surprise from the moment when the great painter died with the words "The Sun is God" on his lips to the morning of July 19th last, the Private View Day, when visitors were first admitted to the new Turner Gallery. Many must then have recalled as did the writer of these lines—the words of Turner's housekeeper, when one day, during the painter's absence from his studio, she marvelled at the amazing, almost prodigal, display of his art, and exclaimed: "He must be a God!"

Even yet many visitors to Room XII. are unaware that some of the water-colours there exhibited were discovered in a large portfolio behind one of the bookcases in the Library at the National Gallery some four years ago. One of these is the *Stormy Sunset in Wales*, which has been badly torn and is disfigured by a coffee stain, but has fortunately not been "restored."

One wonders what price would have had to be paid for the contents of this portfolio if they had been put up as one "lot" in a public sale with all the items accurately catalogued. Surely, the discovery of such a portfolio affords one of the most remarkable pages in the romantic history of art, another chapter of which has recently been written by the almost overwhelming, although tardy, display of many of the precious pictures which were painted by "the one man who saw nature in its relation and subject to the human soul." It is interesting to note that the Annual Report of the National Gallery for the year 1906, when the discovery was made, merely stated that "a portfolio of large water-colour and other drawings by J. M. W. Turner has been *removed* from the Library."

It should be realised by all that such popular works as the *Fighting Temeraire*, the *Burial of Wilkie*, and the *Rain, Steam and Speed* are no longer to be seen at Trafalgar Square, but in the new Turner Wing, which, by the generosity of the late Sir Joseph Duveen, has now been added to the National Gallery of British Art.

Is it a mere chance that within the last few weeks a new street in Chelsea, within three hundred yards of the house in which Joseph Mallord William Turner died on December 19th, 1851, has been called "Mallord Street"?

Current Art Notes

"Turner's Sketches and Drawings" By A. J. Finberg. With 100 Illustrations (Methuen & Co., 12s. 6d. net)

MR. FINBERG has been well advised in dividing up into eight phases or aspects the activity of Turner. We here study his Seven Years' Apprenticeship (1787-93), his work as a Topographical Draughtsman (1793-96), as a Painter of the Sublime (1797-1802), as a Sea Painter (1802-09), as an Interpreter of Simple Nature (1809-13), and as the author of the designs engraved in the Liber Studiorum, while in the seventh chapter we deal with the Splendour of Turner's Success (1813-30), and in the eighth with his Mental and Physical Decay.

It must be clearly stated that the author has followed exactly the lines he has laid down for himself in the introduction, where we are told that "the object of the following pages is to re-study the character of Turner's art in the light of his sketch books and drawings from nature." We shall, therefore, not be disappointed if we find only a very few trifling details of his birth, parentage, and death, without a biographical summary of the chief events of his life. In fact, the present work, admirable as it is in conception and achievement, is not to be appreciated at its full worth unless it be read in connection with, or rather as a supplement to and a commentary on, the *Inventory of the Drawings of the Turner Bequest* which also has been compiled with much labour and complete success by Mr. Finberg during the last four years, and has been recently issued as an official publication, but also together with the current and entirely rewritten edition of the *Catalogue of the National Gallery of British Art.*

Mr. Finberg does well to emphasize the fact that during Turner's lifetime he had a rooted objection to part with any of his sketches, studies or notes, on the grounds that properly finished pictures were all that the public had a right to see or possess, his notes and studies being meant only for his own eye. Turner's [illegible] records, his hurried memoranda, his tentative designs and his half-formed thoughts, which we are now fortunate to be able to study in the national collection of pictures, enable us to follow his full pictorial achievement year by year.

Mr. Finberg well [illegible] that Turner "[illegible] period of his life a painter [illegible] classic or Academic painter, a [illegible] and a painter of Simple Nature [illegible] perhaps the popular opinion, and he [illegible] conclusion that "Turner was [illegible] topographer, a romantic [illegible] pressionist, as well as a master of [illegible]."

The author has [illegible] the legend, handed down by Thornbury, that Turner's drawings were exhibited in his father's shop window, [illegible] for sale at prices ranging from one to three [illegible]. He has been fortunate to discover [illegible] Sandby of *St. Vincent's Tower, Naples*, [illegible] Turner *at the age of twelve* [illegible] the National Collection.

After being placed with P. Hardwick, the architect who built the New Church at Wanstead, and having joined the schools of the Royal Academy, where between 1790 and 1793 he worked in what was called the "Plaster Academy," *i.e.*, from casts taken from the antique, and having been admitted in June, 1792, to the Life Class, Turner soon established his position as one of the foremost architectural and topographical draughtsmen of the day. An artist so sensitive to the subtlety and mystery of natural scenery as Turner's sketch-books show him to have been, soon broke through the restraints imposed by topographical and antiquarian work, and by 1797, when he was only twenty-two years of age, he executed the water-colour of *Ewenny Priory*, now in the Pyke-Thompson Bequest in the Cardiff Art Gallery, which reveals him as a powerful and imaginative artist.

He still pursued his natural bent of neat and systematic note-taking face to face with Nature, but the numerous discrepancies which exist between the copies he made of engravings and oil pictures by other artists suggest that he often attempted to reproduce the general effect of such originals from memory, with the slight assistance of fugitive memoranda and curiously monotonous calligraphic scribbles. In this way his mental grasp was broadened, until about 1802, when he was elected an R.A., he "plunged wholeheartedly into the concrete world of the poet's imagination," and "the accomplished draughtsman of the visible developed into the perfervid poet of the invisible" (p. 40).

We have not space to analyze the general deductions and critical insight displayed in Mr. Finberg's book, in which we so frequently come upon a surprising sketch, an enigmatic entry or an intimate note by Turner on his travels and his experience, but we may draw the attention of the reader to the following passage: "There is not a quality or endowment, a habit or ability which [illegible] not in a superior degree possessed by women.

Gradually the great painter, who had in early life given us rather [illegible] and drawing in a cold [illegible] composition, attained the "Sublime of Science." "He was for good and [illegible] says Mr. Finberg, "essentially and solely an artist. The power of form and colour was probably denied to him than to most of his contemporaries. Having by [illegible] good fortune [illegible] the highest attainable pitch of [illegible] he had to which he [illegible] fortieth year, he was [illegible] the artist in Turner [illegible] the man. He loved the [illegible] from the physical beauty to [illegible] the [illegible] had [illegible] of [illegible]. The remainder of his life is therefore dedicated to [illegible] of the material [illegible] of [illegible]."

Such impressionistic paintings as the *Fallacy Deriding Pegasus*, which were exhibited at the Royal Academy in 1825, and the *Mortlake: Fore Mornen*, of 1826, which passed into the Holford Collection, [illegible] the [illegible] sum of 12,000 [illegible] Mr. Finberg [illegible] "[illegible] with the work of the

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previous decade such pictures cannot but strike us as unworthy of the artist's artistic genius (p. 88). Surprise will be felt also at his remark that "the society that applauded them and for whose pleasure they were produced must, therefore, accept perhaps the main responsibility for the middle-class ideals stamped upon these pictures," and at his conclusion that "it must be confessed that Turner was but ill-provided within himself with the means to resist the deadening influences of the atmosphere of bad taste into which he was launched." The reviewer must frankly admit that he has never been conscious of any "middle-class ideals" or any "deadening influence of the atmosphere of bad taste" when looking at either of these two famous canvases.

Mr. Finberg's views on the Royal Academy are much more to the point. "Turner was now," he writes, "a member of the Royal Academy. It was the recognised organisation of his profession, and he valued highly the honours it had to confer. His lack of general education made him an easy victim to the pretentions of officialism; like all uneducated people, he had a ridiculous reverence for the trappings and mummery of the learned world, for degrees, diplomas, titles. He was inordinately proud of the right to write 'R.A.', 'P.P.' after his name, and to alter these letters to 'P.R.A.' was the height of his ambition. Under these circumstances he could not but identify himself with the immediate practical aims of the Royal Academy. Now this ill-starred institution is so unwisely and so unfortunately constituted that its very existence, and all its powers of activity as a professional benevolent society, are made to depend almost entirely upon its popularity as an exhibition society. The Academy throve then, as it thrives now, in proportion as it succeeds in catering for the taste of the fashionable and moneyed public; it could only lose ground if it made the slightest attempts to guide or educate the public sense of beauty. In this way it had become in Turner's time nothing more nor less than an organisation for stamping the ideals of the drawing-room upon English art." However, Mr. Finberg here vastly overstates the case against Turner, who, in spite of a certain measure of vanity, never could, and never did, paint down to the level of such of his contemporaries as Lawrence ("one of the most brilliant exponents of the gospel of the pretty and pleasant"), Northcote, Jackson, Beechey, Stothard, Smirke, Westall, Shee, Callcott, and a lot of others who predeceased him.

In 1819, five years after exhibiting the *Dido and Æneas*, which is here described as a "frigid and pseudo-classical pomposity," Turner set out for the first time for Italy, but Naples, Rome and Florence "only put him out and bewildered him," while Venice was "the only Italian city that lent itself at all gracefully to his genius." However, to judge from the large number of sketch-books filled on this first Italian journey, Turner must have had the pencil in his hands practically the whole of the time he was away. As he had before starting "got up" his subjects carefully from books and engravings, and made up his mind what buildings, views and antiquities he ought to look out for at each place he visited, he lost no time "mooning about, like a modern artist, looking for unexpected beauties," but went about from place to place making sketches and drawings from nature, according to his settled habit, as merely the preliminary stages of his pictures. Mr. Finberg gives it as his opinion that "it is only as a sea-painter that Turner between 1815 and 1830 reminds us of his former mastery," and that "with the exception of the *Dort* (1818), *Entrance of the Meuse* (1819), the Greenwich *Battle of Trafalgar* (1823), and *Now for the Painter* (1827), it would do Turner's reputation little harm if all his oil pictures produced during these years were destroyed."

In the period of "Mental and Physical Decline," (1830-45), which we study in Chapter VIII., our author introduces us to Turner as "a lonely old man, with his thoughts mainly centred upon himself, upon his artistic genius, his artistic fame, and the visions of future pictures by which his genius was to continue to manifest itself, and by which his fame was to be increased or sustained," and concludes that the proper explanation of the vagueness of Turner's later manner is "not that he saw the world indistinctly, but that his ideas were incapable of definition; it is not that his eyes were newly opened to the vapours and mists of the mystical world, but that his own thoughts were confused, and his emotions, in spite of their strength, were incoherent and inarticulate" (p. 121). Turner had now grasped the fact that "the glamour and intoxication of colour had become the dominant and essential factor in his art, and that the vagueness of his ideas could only be adequately expressed by allusion and suggestion." Mr. Finberg brings to a conclusion his critical examination of the great painter's drawings with the opinion that Turner's "love of nature was at best to some extent subordinate to his love of art; that he loved nature partly, at least as a means of artistic expression, and not altogether for itself. . . . His interest in a place was specifically different from that of a resident or an historian. He cares little or nothing for local facts, merely as facts; his main concern is to skim off from the surface of observation a few telling points, a few heads of discourse, as we might call them, which serve as a point of departure to his own abundant pictorial improvisation. The result may be more or less like the locality which furnishes the title of the drawing, but it is never in any strict sense of the word an accurate representation of the place. . . . He was quite satisfied to look for mere hints of Turnerian phantasies; he did not want facts, but suggestions for pictorial inventions. . . . Rightly understood, his so-called 'errors' and 'inaccuracies' are not only the justifiable licences of the artist, but the absolutely inevitable and proper and solely right means of expression which the artist had at his disposal. . . . His sympathies are all with the silent and primary things of nature."

The book contains one hundred illustrations, which have been selected with much discernment, and that evidently with a view to increasing the interest created and sustained to the end of a book which will become a "classic." An adequate index and a complete list of plates—matters which every author does not condescend

to bother about—complete a record which deserves a place on the same shelves as Ruskin's voluminous writings on Turner.

The Walker Art Gallery, Liverpool

THE annual report of the Liverpool Museum and Arts Committee shows that the City Council is at last waking up to the deplorably [illegible] condition of the permanent collection in the Walker Art Gallery. [illegible] of the existing building are proposed, but the [illegible] not yet decided. It is to be hoped that this [illegible] improvement will be initiated without [illegible] as the matter is one of urgency. The Liverpool collection requires ample space to be displayed to [illegible] advantage. Of all the great provincial collections, it is perhaps the least homogeneous. Rightly or wrongly, the policy of past Arts Committees has been to secure specimens of all phases of modern art, more especially those of a popular or of an advanced character, and to accept practically every tolerable work that was offered them. To the miscellaneous accumulation thus resulting there has been added a fine collection of works by old masters [illegible] to the Liverpool Royal Institution. Ample space is necessary to arrange this varied collection to good advantage, and prevent its numerous conflicting elements from clashing with one another. Mr. E. Rimbault Dibdin, the able curator, has done what can be done in the present congested state of the galleries, which is accentuated at periodical intervals by the necessity of [illegible] Autumn and other exhibitions; but a satisfactory result is impossible under existing conditions, and the effect of many of the gems of the collection is completely lost by the close juxtaposition of [illegible] neighbours. The difficulties of the situation are being [illegible] augmented. According to the present report there have been no fewer than 195 additions to the permanent collection during the past year. Among these are [illegible] work of importance, including *[illegible] of the Clyde*, by J. M. W. Turner; *The Old Cow [illegible]*, by Mick Anthony; *Perseus and Andromeda*, by [illegible]; *The Isle of the Sea*, by D. Y. Cameron; *The Valley of the Wharf*, by Arnold Priestman; *Richmond Castle, Yorkshire*, by A. Fredenson; and *[illegible]*, by H. A. Pegram.

THE OLD CHURCHYARD

Miniatures, etc. By the late Edward Tayler, R.M.S.

An interesting exhibition of miniatures and studies in water-colour and pastel by the late Edward Tayler, R.M.S., is now being held at the galleries of Mr. Thomas Cubitt (283, Fulham Road, South Kensington). The artist was one of the most fashionable miniature painters of his day, and a prolific exhibitor in the Royal Academy, his contributions to the exhibitions at Burlington House between the years 1849 and 1904 numbering three hundred. Always a sterling workman, Mr. Tayler's art was thoroughly sincere and conscientious and pleasing in its colour, while he had a happy knack of seizing a client's likeness. The present exhibition contains many replicas of portraits executed for patrons, and much of it, including some of his best work, has not previously been shown in public.

The New Society of Water-Colour Painters

The New Society of Water-Colour Painters, a group of artists whose work is well known in other institutions, held their third exhibition at the New Dudley Galleries (169, Piccadilly, W.). Without containing anything that was very new, startling, or strange, the exhibition was distinguished by a general high level of quality, and its components harmonised well together, producing a pleasant effect not always to be found in the larger societies. Turning to the work of individual members, Ferd. E. Grone, in his broadly treated landscape *The Pardon, Moelan, Brittany*, showed sincerity and fine atmospheric feeling; Gerald Ackerman had several breezy examples, fresh, strong, and redolent of the open air. Tatton Winter was represented by a number of characteristic drawings, delicate and subtle in their tonal effect, and full of delightful passages of colour. The important *Sussex*, by Vivian Holt, though broad and atmospheric, was a little overwrought, the smoothness of its finish giving it a laboured appearance. George Cockram's renderings of Welsh mountain scenery reproduced the salient characteristics of these savage solitudes with great fidelity. Other work that should not be passed over were the vigorous impressionistic effects of T. Frederick Catchpole, a couple of dignified figure pictures by Frank M. Bennett, and several breezy works by H. L. Dell.

The London Salon of the Allied Artists' Association

The third exhibition of the London Salon at the Albert Hall showed conclusively how impossible it is for the work of any good artist to remain long undiscovered. The doors of the exhibition were thrown wide open to anyone who cared to contribute, and many would-be artists, who have ascribed the repeated rejection of their works to the blindness and vagaries of hanging committees and picture dealers, have taken advantage of the hospitality. Yet of the examples shown, practically the whole of the good work—and there was much—was contributed by artists who have already won their spurs, and the examples by the new aspirants to fame were chiefly distinguished by a lack of anything but the most rudimentary acquaintance with the elements of art. A number of the larger paintings were hung round the boxes of the arena, a position which rendered it difficult to view them to anything like advantage. Noteworthy among these were *A View of Buckinghamshire*, a rich low-toned landscape of fine quality, by Edward Chappel; a well-painted but hardly pleasing study of a partially robed girl, entitled *The Crystal Gazer*, by Mary Lancaster Lucas; a graceful portrait of *The Lady with the Scarf*, by Henry Thomas Schäffer; and *The Cook*, by Elinor M. Barnard, which, though on a larger scale than the subject warranted, was a conscientious piece of well-studied work. Some etchings by J. Reginald Taylor were atmospheric and full of suggested colour, while a melancholy interest attached to the several examples of the versatile work of the late Caron Oliver Lodge. His pencil portraits, obviously true to life, and delicate and painstaking in their execution, hardly prepared one for the original power shown in the illustrations—weird, and in some instances almost repulsively ghastly—to the *Ancient Mariner* and other themes.

"William Blake" By Basil de Selincourt (Duckworth & Co.)

In his estimate of *William Blake* Mr. Basil de Selincourt has assumed the task of accurately discriminating between the good and bad in the poet painter's work. This, with regard to an artist like Blake, is a work of unusual difficulty. His failings are so interwoven with the warp of his genius that once begin picking them away and the whole fabric falls to pieces. Mr. de Selincourt lays ruthless hands on what many regard as one of the most essential characteristics of Blake's art. Here is his criticism on the picture of *The Four and Twenty Elders* in Mr. W. Graham Robertson's collection: "Blake's attempt . . . has a rather less ridiculous result than one would have expected. . . . No one would wish to deny that the picture is a highly ingenious piece of pattern-work. But set it imaginately in relation to the professed subject, and the mind is almost overwhelmed by its grotesque literality of conception." Now this "literality of conception" is the essential keynote of Blake's work. His claims to greatness lie less in technical accomplishment—always a weak point with him—than in his imagination—an imagination so intense that he could vizualise in his own mind the semblance of any subject that he was about to paint, whether of heaven or earth, and reproduce it with the same certainty as an actual scene. Though he may mar his conception by an imperfect presentiment, it is this sense of literality—the feeling that the scene depicted is something the painter actually realised—that impresses the spectator, and makes him forget technical shortcomings.

Though one may not agree with all Mr. de Selincourt's criticisms, the work is nevertheless a valuable one, the fruit of much thought and study put into clear and incisive language.

Current Art Notes

Edward Linley Sambourne

THE death of Edward Linley Sambourne, whose cartoons in *Punch* have made his name a household word, removes from our midst another of the great masters in black and white who gained their reputations in the Victorian era. His style was peculiar to himself. Difficult, almost impossible, to emulate, it appeared to be founded on the sharp, clear-cut draughtsmanship of a mechanical drawing, and doubtless largely owed its origin to his early training in an engineer's office. In the hands of one who had a less perfect command of line it might have spelt failure, but Sambourne could make his pen do what he would: it is said that, like Giotto, he could draw a perfect circle. Though his work was always popular with the general public, it is probable that it was never appreciated by them at its full value; but to artists, the superb quality of his line, bold and flowing yet always wonderfully subtle and executed with consummate ease, was something to marvel at. Nearly all his work appeared in *Punch*, with which journal he was connected for over forty years, his last contribution appearing in November, at which time the lingering illness, which terminated in his untimely death, put an end to his labours. The prodigious number of cartoons which he produced for this paper, though executed under great pressure, the exigencies of weekly journalism allowing little time for corrections or afterthoughts, were all of high quality—happy in their composition, marked by much dramatic force, and containing an inexhaustible wealth of truthful and well-studied detail. They, in company with his illustrations to Kingsley's *Water Babies*, will constitute an enduring monument to him, for the art displayed in them will keep them fresh long after the incidents which called the designs forth have faded from public memory.

GEORGE MEREDITH, [illegible]

The National Art Competition, South Kensington

THE strip of waste ground between the backs of the National Museum and Science Museums, South Kensington, is now entirely covered with building materials and galvanized iron sheds; in one of the latter the prize works in connection with the National Competition for 1910 were dumped for exhibition. To this secluded spot many art students and a few critics found their way, but the general public failed to penetrate. Perhaps the Government had decided the place of exhibition with this object in view, yet there was little cause for concealment. Considering their environment, the exhibits showed up remarkably well, and if there were few which gave evidence of budding genius, there was nothing which did not reach a respectable level of technical attainment, while the examiners generally had awarded the prizes with good judgment.

What was chiefly lacking in the work shown was individuality; the outlook of the students of all schools seemed nearly identical; it was impossible to identify the locality from which the examples originated by any distinction of style or method, and this, unfortunately, is only to be expected so long as the whole art teaching of the country is synchronised to a single standard without regard to local conditions, requirements, or traditions. The outcome of this system is written large on the art of England of to-day. South of the Tweed there is not a single strong school of painters outside London. This is not as it should be. Liverpool, Manchester, Birmingham, and half a dozen other provincial cities should all be independent art centres, as were Venice, Florence, Siena, Ferrara, and Bologna in the days of the Italian Renaissance; as Norwich was in the time of Crome, as Cornwall is to-day. To bring about this state of things it is necessary that South Kensington should delegate some of its functions to provincial centres, that the sense of locality should be encouraged in artists, and that the strength derivable from local traditions and local association should not be sacrificed in attempting artificially to subordinate them to the ideal of London.

Returning to the subject of the present exhibition, it may be at once conceded that within the limitations already suggested, it did great credit to the teaching of South Kensington. Eighteen hundred and sixty works were shown, selected from 13,156 sent in for competition by 370 of the art institutions affiliated to South Kensington. How many other institutions were eligible to have contributed is not stated, but as the other number of one of the schools represented is 81,800, it may be presumed that those unrepresented constituted a great majority. Of

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individual schools whose work was [illegible], Birmingham (Margaret Street) easily took the palm, its students carrying off 2 gold, 7 silver, and 14 bronze medals, 32 book prizes, and having 72 works commended; Liverpool, Manchester, Leeds, and Leicester, who came next in order, had each to be content with a little over half this number of awards, though the first-named, with its large proportion of the higher distinctions, including 1 gold, 5 silver, and 10 bronze medals, and 29 book prizes, may be adjudged to have gained second place. Some of the students of the smaller schools, however, contributed examples which were individually not inferior in interest to any of the other work shown. Among these must be cited Leslie Ward, of the Bournemouth (Drummond Road) School of Art, who gained the gold medal for book illustrations. His series of pen-and-ink drawings of *Poole Harbour* and neighbourhood were marked by considerable originality of treatment, and showed a happy consciousness of the elements of the picturesque to be found in scenes of everyday life; one or two of the drawings would have been improved had the skies been expressed with greater delicacy. Turning to the works of the other gold medallists, the designs by Miss Lucy Pierce, of the Hackney School of Art, were characterised by rich and effective colouration, though in several of them the detail had hardly received sufficiently clear expression. Miss Alice M. Carnwell, of Birmingham, in her exquisitely-wrought bracelet and gold pendant, appeared to have lost sight of the fact that the mission of jewellery is to be effective from a distance as well as close at hand. A few paces away the delicate gold work, jewels, and enamels appeared hopelessly intermixed, and the effect of the whole was that of a dull rope of gold. Though the workmanship was worthy of the gold medal awarded, the design cannot be said to have been appropriate to the materials employed. Also of the Birmingham School was Edward Ridley, whose set of drawings for stained glass merited the eulogy of the examiners, who described them as being of "good draughtsmanship and inventive design, and in which human character and the dramatic interest of the legend is well expressed." They were undoubtedly the best designs shown in this section, but in these, as well as in the others, pictorial rather than decorative effect seemed to have been the chief end in view, and the limitations imposed by the materials to be used insufficiently recognised. The well-balanced design for a doorway surmounted by a panel in low relief, by William H. Wright, of Nottingham, was well worthy of the gold medal awarded it; the panel being especially noteworthy for its admirable grouping and broad decorative treatment. More realistic, as befitted the subject, was the treatment of the model of the human figure from life by Miss Lottie Ayres, of the Westminster (St. Martin's) School of Art. In this the muscular action was rendered with great truth and vigour, though the emphasis laid upon unimportant detail slightly detracted from the largeness of the work. Miss Marjorie C. Bates, of Nottingham, in her painting of figures from the antique showed a happy perception of the pictorial elements of her subject, and managed by her arrangement of tonal values to altogether avoid the monotonous and uninteresting colour scheme generally inseparable from this class of study. A painted wood panel surmounting a mirror frame, by Miss Dorothy Busse, of the Regent Street Polytechnic, was a charming piece of work, highly original, well composed, and rich and sustained in its colour. The modelled designs based on a flowering plant, by Clive E. Wright, of Liverpool, though unequal in merit—the one for the frieze lacking boldness—were all of high quality, his rendering of his model, a bunch of grapes, being wholly admirable, and his chalice, a piece of restrained decorative work, the treatment of which thoroughly befitted the object. The other gold medallists, Frank Longbotham, of Bradford, for a design for church door handle and lock plate; Elizabeth Hancock, of Hackney, for a group in oil colours; and Florence Gower, of Hackney, for a stained wood mirror frame, were all deserving of the award.

Of the silver medallists special mention should be made of Edward Joseph, of the Islington Campden School of Art, a youth of fourteen, whose designs for enamelled silver pendants, bracelet, brooch, and pin set with precious stones showed a thorough appreciation of the possibilities of his materials, the enamel and silver work being dexterously subordinated to enhance the effect of the gems. Another precocious exhibitor, Howard Bertram Faulkner, aged fifteen, of the Dudley School of Art, was represented by a design for stencilled hanging, simple in its treatment, and apparently thoroughly suitable for the purpose intended, a compliment not to be paid to every exhibit which gained distinction. What utilitarian object, for instance, could be gained by the division of a salt-cellar into three shallow compartments. A design in silver presenting this novel feature, by Alfred P. Pearce, of Birmingham (Margaret Street), was awarded a silver medal. Though the workmanship and decorative effect were good, it is hardly likely that the innovation will become popular. A model of a figure from the nude by Robert Blackburne, of Liverpool, if not displaying the knowledge of anatomy exemplified in the example that gained the gold medal, was treated with more artistic feeling and breadth. The etchings by John R. Taylor, of Liverpool, were noteworthy for their atmospheric quality. Among other works deserving of special mention were a design for printed cotton, based on a pheasant and a bramble, by Maurice Walmsley, of Bradford, which appeared worthy of higher distinction than the bronze medal awarded it; a series of designs based on a flowering plant by Arthur Topham, of Bradford; a design for a necklace set with precious stones by Mary A. Gilpin, of Islington; a panel in low relief by Margaret Clarke, of Nottingham; and a design for an enamelled silver processional cross by Thomas Cuthbertson, of Norbury, the effect of which would have gained considerably by greater simplicity of treatment.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

"De Verulam de Ventis," by Francis Bacon, 1648.—A2,297 (Altrincham).—Your book is worth about 10s. English translations of this work are in some demand, but the Latin volume is not always easy to sell.

China, Books, etc.—A2,316 (Auckland, N.Z.).—It is impossible to value the silver, plate, and etchings you mention from a description. Your books do not appear to be of much value. With regard to the photographs of china, No. 4 may be by Rogers, Davenport, or Spode (English makers of the early 19th century). The value of the service is about £8 or £9. No. 5, caddy and teapot stand, are probably hard paste Oriental, worth about £2. No. 6, teapot, is evidently not Lowestoft, but Salopian. Value about £2 10s. No. 7, stand, is blue-printed Spode, worth £1 5s. Dish is old English, and may be by Rogers, Spode, Turner, or Davenport. Of similar value. No. 10, Crown Derby plates of cornflower pattern, a well-known design in vogue in the 19th century before 1830. Value of six about £4. No. 13, late 18th-century Chinese, worth about 30s. each. No. 14, from the shape probably Oriental, worth about 15s. to £1; but the fish-scale pattern was copied in England at Lowestoft and at New Hall.

Picture.—A2,499 (Seaford).—Your picture is of Spanish origin, painted in the manner of Ribera, a noted Spanish artist of the 17th century. In our opinion, the cock is part of the original design. Pictures of this character have been vogue at the present time, however, and its value in the London market is not above £5.

Queen Anne Walnut Bureau, etc.—A2,515 (Portsmouth).—The bureau you describe, if in very good condition and not in need of repair, is worth from £10 and £12. The Mason's dessert service appears to be large and of good quality, and would be worth in value to a collector about £7 10s.

Olive Spoon.—A2,517 (Liverpool).—The type of spoon you describe is usually known as an olive spoon. It is worth from 12s. to 15s.

Etching of Calais Pier by Sir F. Seymour Haden, 2nd state.—A2,537 (Westerly, R.I., U.S.A.).—It is very difficult to say the value of your etching without seeing it, as so much depends upon the condition; also, no example available for comparison appears to have been sold by auction recently. Roughly, however, a good print should command from £20 to £30.

"Queen Katherine's Dream," by F. Bartolozzi.—A2,585 (Antwerp).—The value of your print is about £3 to £4, presuming, of course, it is in good condition.

Oil Painting.—A2,591 (Kingston).—We could give an opinion on your oil painting if sent here.

"The Death of Gen. Wolfe," after West, etc.—A2,598 (Simla).—The list of prints you send is rather too lengthy to give you values to all in these columns. Roughly, No. 1 is worth about £1; No. 2, *Le Repos*, a very trifling sum; No. 3, *La Vierge et l'Enfant Jesus*, after Raphael, about £1; No. 4, *L'Abreuvoir de ruines*, about 15s.; and No. 5, *Francis Beaufort*, R.N., after Reynolds, about £2 10s.

"Scenes on the Road A Trip to Epsom and Back," by Pollard.—A2,614 (Sutton).—If fine original impressions, the prints are worth from £50 to £60 the set.

"Princess Sophia of Gloucester," by S. Cousins.—A2,619 (East Ham).—This print is worth from £4 to £5.

Coloured Views.—A2,628 (New Jersey).—The series of colour-prints of various places in England and Europe would command 3s. or 4s. apiece.

"Cardinal Wolsey Receiving the Cardinal's Hat."—A2,634 (Haverfordwest).—There is not much demand for such a print executed in the nineteenth century, and you engraver would not add much to it.

"Lady Acland," by S. Cousins.—A2,[illegible] [illegible]

"The Favourite Rabbit" and "Tom and his Pidgeons."—A2,[illegible] [illegible]

"The Idle Laundress" and "The Industrious Cottager," by W. Blake, after Morland, in Colours.—A2,[illegible] [illegible]

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

ANSWERS TO CORRESPONDENTS

PEDIGREE OF IBBOTSON, OF YORKSHIRE.

Henry Ibbotson, of Red Hall, Yorkshire. = —— daughter of James Nicholson, of West Rainton, Durham.

Samuel Ibbotson, of Denton Park, Yorkshire. = Miss Cholmondley.

Henry Ibbotson, created a baronet 24 May, 1748, then High Sheriff for Yorkshire. Married 1741; died 1761. = Isabella, daughter of Ralph Cocken, Durham.

Sir James Ibbotson, second baronet. Married 1768; died 4 Sept., 1795. = Jane, daughter of John Caygill, of Shaw, Yorkshire.

Henry Ibbotson = Miss Morton.

Carr Ibbotson = Miss Palliser.

Sir Henry Carr Ibbotson, third baronet. Died without issue 5 June, 1820. = Alicia Mary, only daughter of Wm. Fenton Scott, of Woodhall.

Sir Charles Ibbotson, fourth baronet. Born 26 Sept., 1770; married 4 Feb., 1812. = Charlotte Elizabeth, daughter of Thomas Houghton, of Kerry.

John Thomas Ibbotson. Took the name of Selwyn 1825.

IBBOTSON.—Henry Ibbotson married a daughter of James Nicholson, of West Rainton, county Durham. Can any reader supply the Christian name of this lady.

JEKYLL.—Thomas Jekyll, of Bocking, county Essex, and of Clifford's Inn, Attorney, Chief Clerk of the Paper Office of the King's Bench; a lover of arms and antiquities. Had a patent 6 Feb., 1627, for altering his old coat of arms, which was per fess argent and or, a less nebulee gules, between three hinds trippant sable. Crest: a horse's head couped paley wavy argent and sable, bridle or. This was altered to Or, a fess between three hinds trippant sable; quartering, two Lozengy sable and argent, a chief per fess indented, Or of the first (Stocker): three, or two wings in lure points downwards gules a crescent sable for difference (Barnhouse); four argent, three boars' heads couped gules between nine cross crosslets sable (Brilston). Crest: a horse's head couped argent, mane and bridle sable, the latter studded and tasselled or. This Thomas Jekyll was son of John Jekyll by Mary, daughter of Nicholas Barnhouse, of Wellington, county Somerset, who was son of John Jekyll, of Newington; who was son and heir of Bartholomew Jekyll, of Newington; who was son and heir of William Jekyll, of Newington, county Middlesex, gentleman.

STURT.—The surname Sturt is probably from Sterr, a chapelry in the parish of Erchfont, county Wilts.

SHAKESPEARE.—An account of some Shakespeare wills can be found in *The Herald and Genealogist*, London, 1863.

STACYES.—A pedigree of the Stacyes, of Handsworth Woodhouse, can be found in "Famie Minorum Gentium."

FREEMAN.—The following abstract will help you in your quest as to the English ancestry of Samuel Freeman, of New England:—FREEMAN *v.* FREEMAN, 26 Nov., 1639. The answer of John Freeman to complaint of Henrie Freeman by Samuel Freeman, his father and guardian.

Priscilla Freeman, mother of this deft & of Samuel, by lease dated 2 Dec., 1630, did take the house in St. Anns, Blackfryers, London, from the Vinteners for 21 years, at the rent of £4 0s. 0d. Afterwards she made her will dated 27 Dec., 1630, & devised the rent to her grandchild, Henry Freeman, son & heir of Samuel Freeman, her eldest son. She devised a house in Bishopsgate to her grandchild, John Freeman, son & heir of John Freeman, her youngest son; she made Dr. William Gouge & Mr. Roger Harris, exors. And shortly after she died, Samuel being in New England, but did within two months come to England. The exors. renounced probate, so that Samuel & this deft did take admōn with resolucon that the will should be performed, but for that the said Samuel had so weakely demeaned & carried himself by conveying & selling away a great part of the inheritance left to him by his father, & giving out that his intent was to carrie his wife and children into New England & there to abide, as ever sithence he hath done & still doth. The said Samuel Freeman, together with his wife & children, is now wholly gone & hath planted himself in New England. Samuel has now come over to sell the children's legacies, & that Samuel will sell the lease so given to his child & then begone home to New England to his wife & family.

Dispute about performance of the will.

Court of Requests, 69-1.

STANTON.—Geofrey Stanton married Isabel Florence. The evidence for this statement is to be found in the inquisition post mortem of William Florence, of Carleton, Norfolk. The writ for the enquiry is dated 10th of September, 6 Edward III., or 1332, and the return was made at Bukenham Castel, 17th of December, 6 Edward III. It being found that a messuage, 16 acres of land and 2½ acres of pastures, was held of the King as parcel of the manor of Tybenham, by service of 2 l. yearly; and 5 acres of land held jointly with Agnes, his wife, of divers lord's service unknown. He died 30th August, 6 Edward III. Isabel, his daughter, aged 22 years and more, whom Geoffrey de Stanton married, is his next heir. C. Edward III., File 31 (17).

CRASKE.—Information has been asked for as to the name of the wife of a Stephen Craske, of London, who lived in the time of Elizabeth. The following abstract of a deed in the Public Record Office answers this query:—Indenture, 21 September, 22 Elizabeth, being a deed of gift by Stephen Craske, citizen and vintner of London, and Anne his wife, & late the wife and sole executrix of the will of John Foster, late citizen and bowyer of London, deceased, to George Foster, of London, goldsmith, son of the said John, of all and every the waynscott in the messuage, late the said John's, in the parish of Saint Katherine Christ Church, nere Algate, of London; with all bedding implements of household, &c., and with all the mynimentes, counterpaynes of leases, &c., bonds, which were the said John's at his decease; also appointment of the said George as their attorney to receive and demand all debts due to the said John, &c., 1580. Signed per me, Stephen Craske. Seal. A. 13, 116.

MLLE. DORE

FRENCH SCHOOL

(Victoria and Albert Museum)

Part IV. By Lady Victoria Manners

The Milanese school is not strongly represented in the collection. *The Madonna with the Infant Christ and St. John* is by an unknown artist, possibly a Flemish imitator of the Milanese school. The group of figures resembles in composition the *Madonna of the Rocks*, by Leonardo de Vinci, in the National Gallery (which differs in some respects from that in the Louvre), but the background is entirely different. Rossetti's sonnet to the National Gallery picture applies equally well to Lady Wantage's example. I quote part of it:—

"M[illegible]
K[illegible]
Thr[illegible]
Thy [illegible]
Wi[illegible]
Nor [illegible]"

A prejudiced critic [illegible] that it was form [illegible]

Lady Wantage is the fortunate possessor of many beautiful examples of the Victorian school. Every [illegible] shows to advantage in his *Lover and Child*. The

TINTORETTO JUPITER NURSED BY THE MELIAN NYMPHS 14 IN. BY 34 IN.

picture is one of the few in Prince Jerome Bonaparte's collection that were saved when the Palais Royal was destroyed by fire by the Communists in May, 1871. It is signed on a label at the right corner of the stone parapet that fills the front of the picture, "Joannis baptiste Coneglanesis." Cima came from the mountainous country of Conegliano, and in this picture he has painted in the background a hilly landscape, probably his own country-side, which he dearly loved.

By Bonifazio, or his school, there are two fine works. No. 14 is a large *Sante Conversazione*, in which the Virgin and Child with St. John the Baptist and other saints are seated under trees. The landscape in this picture is composed of distant hills, buildings, and trees. This example has been in the collections of Mr. Beckford, of Fonthill Abbey, Mr. Kebble, and the Right Hon. W. E. Gladstone, from whose sale it was purchased in 1875. But perhaps the picture most typical of Bonifazio's genius is the lovely *Madonna and Child with St. Jago di Compostella and St. Lucia*, No. 15, hanging in Lady Wantage's sitting-room. Here the figures are treated with noble breadth, while the landscape, glowing with rich colour, is truly poetic, and is suggestive of Giorgione in his idyllic pictures.

MURILLO LA SANTA FAZ 19½ IN. BY 15 IN.

This beautiful example of Venetian art was in the collection of Mr. Beckford, and was purchased in 1882 at the sale of the Hamilton Palace collection. Palma Vecchio, or one of his school, contributes another example of the same "genre" of subject.* (No. 173, see illustration on page 75.) The nude infant Saviour in this picture is of great beauty. He stands erect on the Virgin's knee in a majestic attitude, His right hand raised in benediction, while His left holds the terrestrial orb, blue in colour, and surmounted by a cross. The Virgin is a noble type of Venetian beauty, and the colour throughout the picture is gorgeous. The composition resembles Palma's picture of *Christ with the Apostles healing the daughter of the Canaanitish woman* in the Venetian Academy, and, like it, lacks the lovely landscapes of the *Sante Conversazione* in the Borghese and Colonna

* This picture has been in the following collections: the Manfrini Gallery, Venice; Alexander Barker, Esq.; and the Earl of Dudley, from whom it was purchased in 1892.

BARTOLOMÉ ESTEBAN MURILLO — LA VIRGEN APOCALIPTICA — [illegible]

Gallerie—the old carved frame is in the style of Sansovino with accessories.

The *Adoration of the Shepherds* is also attributed to Paolo Veccho, but differs entirely both in style and colouring from the preceding picture, and is more likely the work of some other Venetian painter. It has been assigned to Bernardino Licinio, and is probably by that master.

From the brush of Bassano, Bonifazio's pupil, is the *Return of the Prodigal Son*. This picture was exhibited at the British Institution in 1867. Concerning it the *Times* wrote: "Of examples of fine Italian colour, none is so striking as Lord Overstone's *Return of the Prodigal*, by Bassano—of surpassing splendour, suggesting the glow of suns, the play of light in painted glass; yet there is not an inch of garish pigment in the picture. We could not wish for a better illustration of the difference between fine colouring and fine colours, or of the value of balance and measure in the secret of effect."

Here is an interesting example by Tintoretto, *Jupiter nursed by the Melian Nymphs* (see illustration on page 76). In this picture the three nymphs are represented as engaged in tending the infant god in the protection of a lovely sylvan forest glade. They are clothed in rosered robes of brilliant hues, with drapery of silky blue and white; their auburn hair is bound with necklaces of pearls in the Renaissance

ANGELO DI COSIMO BRONZINO. ADAM AND EVE. 30½ IN. BY 25¼ IN.

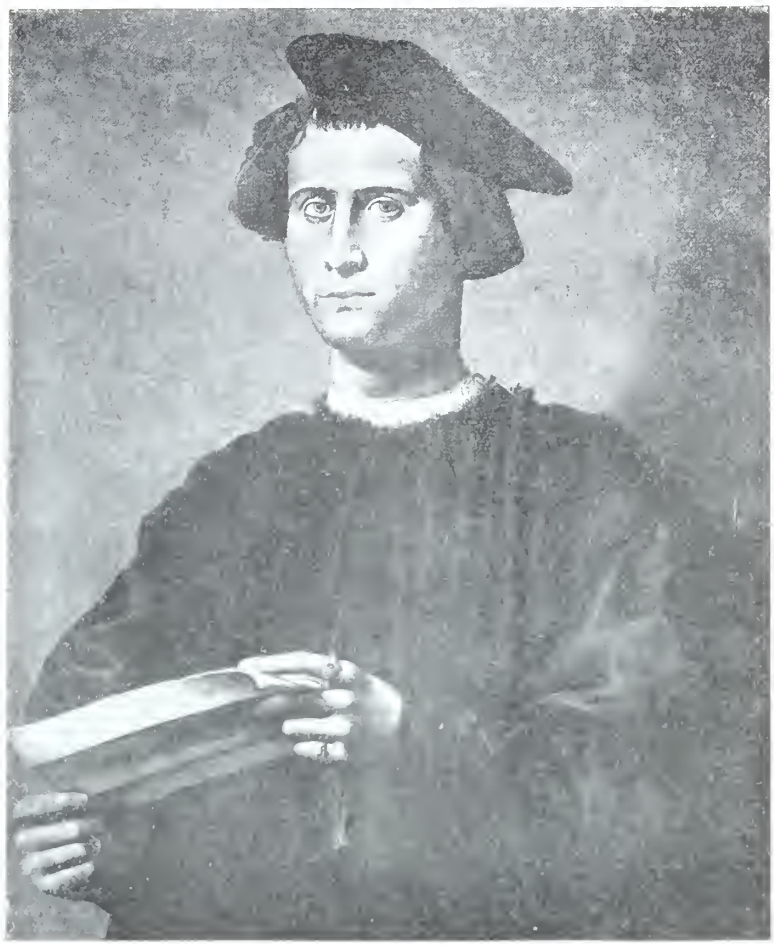
fashion. Their figures are full of movement, and are most graceful, while the treatment of the background is very skilful. This small picture displays Tintoretto's breadth and freedom of treatment. The silvery tone of the picture is lovely, and is reminiscent of some of Watteau's effects in its delicately blended hues and perfect unison of landscape and figures.† Attributed to Tintoretto's son, Domenico Tintoretto, is an interesting example, *Waiting for the Miracle*. Here we have a crowd of people, half-length figures, occupying the front and right side of the composition, standing at the foot of a balustraded stair leading to a church porch. All are gazing upwards, their attention fixed on the church door, towards which, high upon the right, a man seen in profile is eagerly pointing, his outstretched arm dominating the crowd below, and forming the chief incident in the picture. This example, as well as the Tintoretto and the (probable) Licinio, were purchased from Mr. William Graham's collection in 1886.

One of the most interesting pictures in the collection is the sketch or finished study by Titian for the great picture of *The Last Supper*, which he painted for the refectory of the Convent of the Escorial, and which he himself, in a letter to Philip II. of Spain, described as "one of the most important and laborious works I ever did for your Majesty." When the picture

* This picture was [illegible] in 1860, and was exhibited at the Royal Academy Old Masters, 1880.

† This picture was in Mr. William Graham's collection, and was purchased in 1830 at the Graham sale at Christie's. It was exhibited at the Royal Academy Old Masters, 1875.

reached its destination at the Escorial, it was found to be too high for its destined place on the wall of the refectory. The King having ordered it to be cut down, the deaf and dumb Spanish painter and scholar of Titian, Juan Fernandez Navarette, called El Mudo, protested vehemently by signs and gestures, and offered to make in six months an exact copy of the size required of the picture that had taken Titian six years. But Philip was too impatient to wait for a copy, and Titian's canvas was forthwith submitted to the [illegible] shears, and the upper part—about a third, including most of the archway and sky—was cut off.



[illegible] DEL CHERIANO (ATTRIBUTED TO [illegible] (SOTHEBY'S 24/5/5)

"The sketch in this collection is [illegible] showing the composition as originally designed and painted by Titian, with the archway and sky complete. It must therefore have been painted before the [illegible] picture was cut down. During the [illegible] spent upon the picture, he doubtless made [illegible] for it; and that this is an original study rather than a copy is indicated by variation in detail, by the tentative character of some parts—such as the [illegible] between [illegible] and [illegible] apparent indecision as to whether the [illegible] should emanate from the heavens or from the [illegible] indicated hanging candelabrum, and by the [illegible] freedom and sketchiness in manner in which [illegible] executed, chiefly in tints of golden brown, with [illegible] touches of subdued red.

"The Saviour is seated at the centre of the table. His left hand rests on the shoulder of St. John, whose head, supported on his hand, is bowed down in grief. Judas is seated at the right end of the table, endeavouring to conceal the bag; while at the opposite end another disciple turns to address an attendant who wears a turban. As we stand in front of this picture we are reminded of Browning's lines in *Rabbi Ben Ezra*:

> "Look not thou down but up!
> To uses of a cup,
> The festal board,
> Lamps's flame and trumpet's sound,
> The new wine's foaming flow,
> The Master's touch a-throw."

"The [illegible] [illegible] Christ [illegible] Oil on [illegible] canvas, 38 × 51 in."

This picture was in the collection of Benjamin West, P.R.A., and was purchased from his son, Raphael West, [illegible] It was exhibited at the Royal Academy (Old Masters, 1888 and 1902), and the New Gallery (Venetian Art, 1894).

The *Portrait of a Child of the Pantoja de la Cruz family* [illegible] is [illegible] to Titian [illegible] more probably [illegible] Bonifacio. This picture was [illegible] Prof. L. Scott [illegible] [illegible] Paradise [illegible] [illegible] Spanish School [illegible] Most

ALTHEIM [illegible] THE YOUNG SHEPHERDESSES 60 IN. BY 69 IN.

ant example. No. 154 (see illustration on page 76) is the "Santa Faz" or impression of the Saviour's face on the kerchief of Santa Veronica, and is a truly wonderful presentation of *The Man of Sorrows*—

"Upon His Cross with head sunk low."

Murillo has conveyed the impression of noble and pathetic suffering without detracting from the physical beauty and expression of the Saviour. As we gaze at the picture, we realise the truth and strength of the poet's lines that—

"Never . . . . shall crown the heavenly hosts,
But only those are worthy of God."

In all probability this example came from the Capuchin Convent outside the Cordova Gate at Seville, for which Murillo painted twenty-two pictures of his best period, viz., from 1674 to 1680, and which was considered the richest and most highly adorned convent of that order. The pictures remained in the convent until 1812, when, on the approach of the French troops, they were transferred for safety to the Chapter of Seville Cathedral, by whom they were packed up and sent to Gibraltar. On the return of this valuable charge to Seville in 1813, two of the pictures had disappeared, one, the *St. Michael*, which hung at the end of one of the lateral aisles; the other, *La Santa Faz*, which was one of ten paintings which adorned the retablo of the high altar. The picture corresponds almost exactly with a coarse but rare engraving executed in Spain by "R. O." in 1792 from the painting when it was still hanging in the Capuchin Convent. This picture was in the collection of Don Julian Williams and Richard Ford (author of the *Handbook of Spain*), from whom it was purchased in 1836. Mr. Ford, in sending the silver and gilt frame together with the picture to Lord Overstone, wrote: "The frame is scarcely worthy of acceptance, and certainly is unworthy of the beautiful head to which it originally belonged. It is only curious as being that which beyond any doubt

was the one in which it was placed as soon as it was painted, and in which it remained for nearly two centuries."

In No. 152 Lady Wantage possesses one of Murillo's masterpieces—the *Virgin and Child in Glory*—well known as "La Vierge Coupée" (see illustration on page 77). The history of this picture is *most* interesting and curious, and is as follows:*—It was painted in 1673 for the Oratory of the Episcopal Chapel at Seville, and it remained there until, during a vacancy in the See, the central figures of the Virgin and Child were cut out and removed, a worthless copy being inserted in the vacant place. The picture, in its mutilated state, was carried off to Paris by Marshal Soult, together with many other art treasures, during the Peninsular war. The stolen fragment meanwhile had found its way to England, and was purchased by Lord Overstone, who later on, in 1862, succeeded in acquiring from Marshal Soult's family the remaining portion, and the two were thus, after a separation of over half a century, again united.† The copy that had been made to replace the abstracted portion is preserved in the collection. Buchanan, in his *Memoirs*, vol. i., says: "This picture has the same fine quality as the Soult 'Immaculate Conception.' The groups of boy angels are most beautiful."

Mrs. Hartley, in her interesting book on *Spanish Painting*, remarks: "The legend of the 'Immaculate Conception' is intimately interwoven with the name of Murillo. Worship of the Virgin Mother was a treasured dogma of the Spanish Church. At the earnest instigation of Philip IV. a papal edict was issued in 1617 declaring the Immaculate [illegible]

* [illegible]

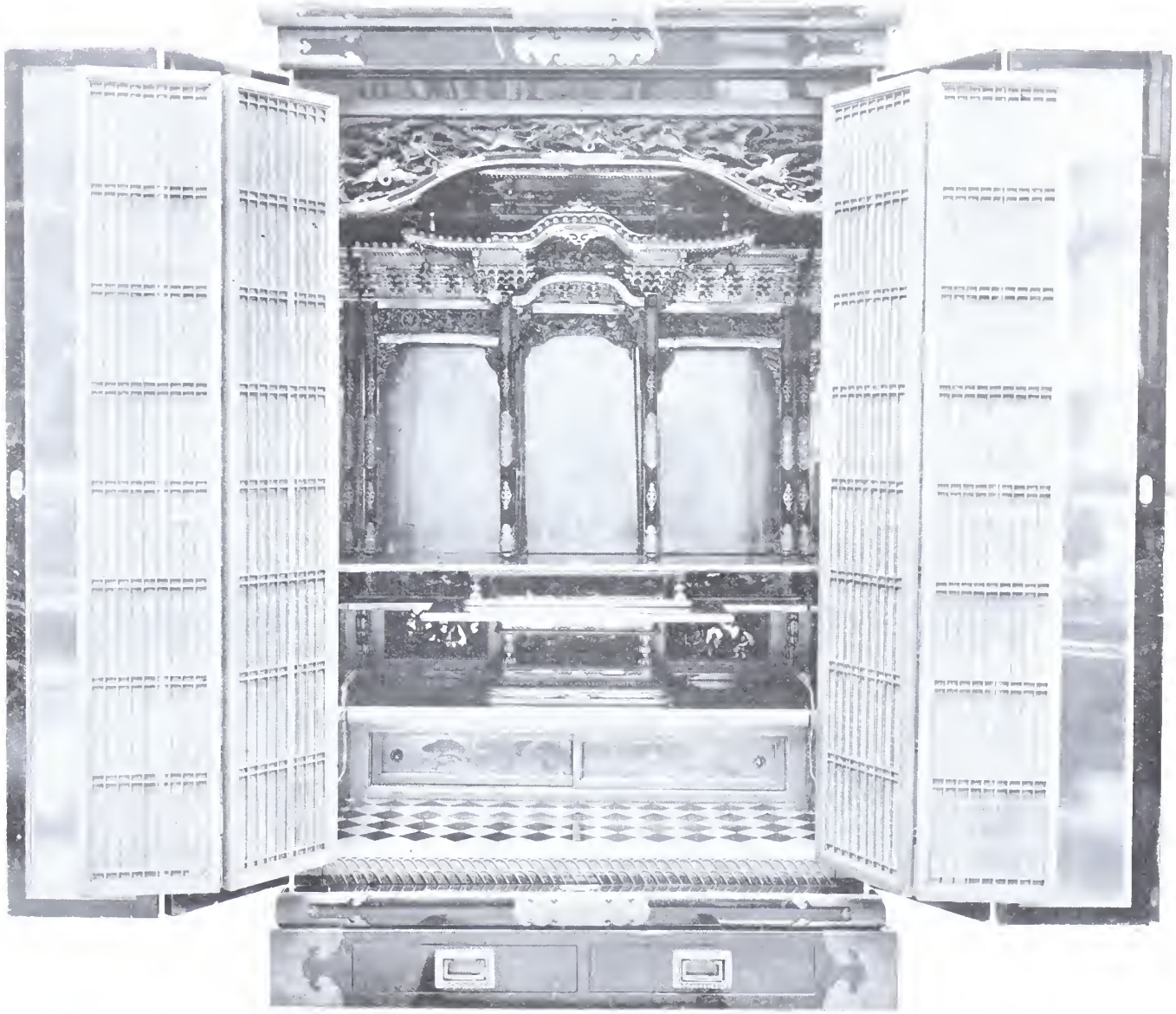
† [illegible] Exhibited at the British Institution, 1893, as the Rev. A. [illegible] Collection, 1885.

Mary. 'Seville flew into a frenzy of joy.' [illegible] It became the desire of all the religious painters of the century to celebrate the triumph. To this task Murillo bent all the passion and power of his brush. More than twenty times he translated the legend of the Conception into the language of Spain. His interpretation of the mystery of Mariolatry invested the young mother with a new charm." To this category of pictures belongs both *La Vierge Coupée* and No. 157, a small "Immaculate Conception." This characteristic work was in the collection of Sir J. M. Brackenbury, from whom it was purchased in 1844. Mrs. Jameson says of it, "An exquisite miniature representation of the subject in the possession of Lord Overstone."

The fine picture attributed to Alonso Sanchez Coello, but more probably by his pupil, Pantoja de la Cruz, is considered to be a portrait of Catherine of Austria and Spain, second daughter of Philip II. by his third wife, Isabel de Valois. She was born in 1567, and married in 1585 Charles Emanuel I., Duke of Savoy. Some authorities, however, consider that it depicts Isabel de Valois. In the Prado Museum at Madrid there is a replica of this portrait which is ascribed to Pantoja de la Cruz. The sample was purchased in 1[illegible] at the sale of the De Zoete collection at Christie's.

Coello was the favourite court painter of Philip II., and the portrait belonging to Lady Wantage is typical of the style of his school. The head is well modelled, the rich dress and pearls are very carefully painted, and the painting generally of the [illegible] character of the work [illegible] possessing [illegible] of the portraits of the Spanish [illegible]

[illegible]



No. I.—JAPANESE DOMESTIC SHRINE OF LACQUERED WOOD, ELABORATELY CARVED AND PANELLED. THIS EXAMPLE BELONGS TO THE END OF THE EIGHTEENTH OR BEGINNING OF THE NINETEENTH CENTURY, BUT IS PRODUCED UPON LINES WHICH HAVE BEEN SANCTIFIED BY TRADITION FOR CENTURIES. HEIGHT, 6 FT. 3 IN., AND 3 FT. 7½ IN. WIDE

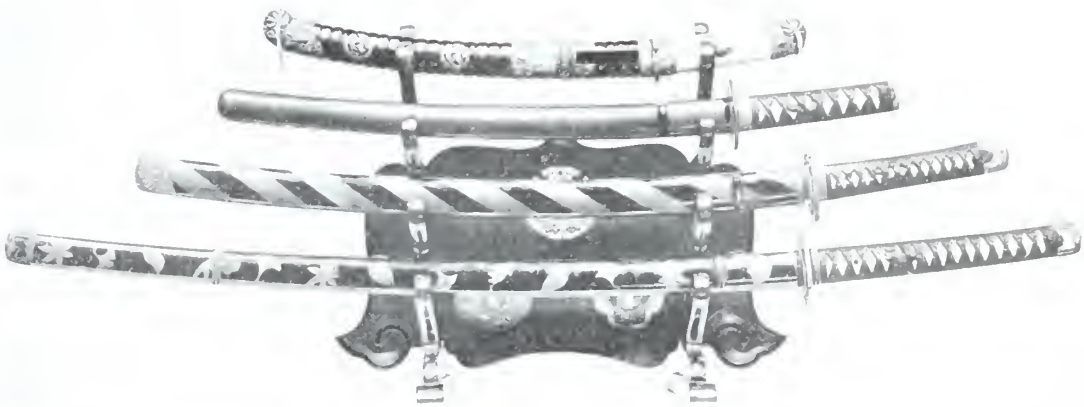
Old - Lacquer

By

Egan - Mew

Some Japanese Examples

Among all the decorative arts which came into Japan through Korea from China, or from China directly, with the enlightening Buddhist religion, none has been carried to quite so perfect a state as the various branches of the art and craft lacquer work. In Japan, as in China, the *Rhus vernicifera*, the tree from which lacquer is drawn, is cultivated, and the atmosphere of both countries seems more in this material than work under Western conditions. In the seventh century of the Christian era Japan was already accomplished in the work, but Western museums have few or no examples of so early a date to show. The collected today is fortunately chiefly upon seventeenth or eighteenth century pieces made for native use, for those specimens predestined for export, although full of interest, do not compare with the older work in regard to the amount of care expended upon them and the finish or beauty of the object. Europeans fortunately, however, are [illegible] their share of specimens from two to three hundred years old. Such domestic shrines, for example, one of which is shown in the first illustration, are not uncommon in England. The groundwork is of wood, lacquered black, with a gesso both brilliant and deep. The golden doors are fitted upon engraved metal hinges and [illegible] of the original fittings of this class. Within, the [illegible] is a rich gold. Here [illegible] second a repoussé [illegible] with graduated [illegible] roof [illegible] columns in [illegible] and ornamented with birds and scrolls. Below are [illegible] the sacred [illegible] groups of figures and [illegible]. Here comes a cupboard with [illegible] and [illegible]. Various decorations in [illegible] the floor of the [illegible] and [illegible]. [illegible] wood with a [illegible] of storks [illegible] and [illegible]. The [illegible] doors contain [illegible] a [illegible] inscribed [illegible]



No. II.—[illegible] BEST, WITH [illegible] OF ANTIQUE WEAPONS [illegible]

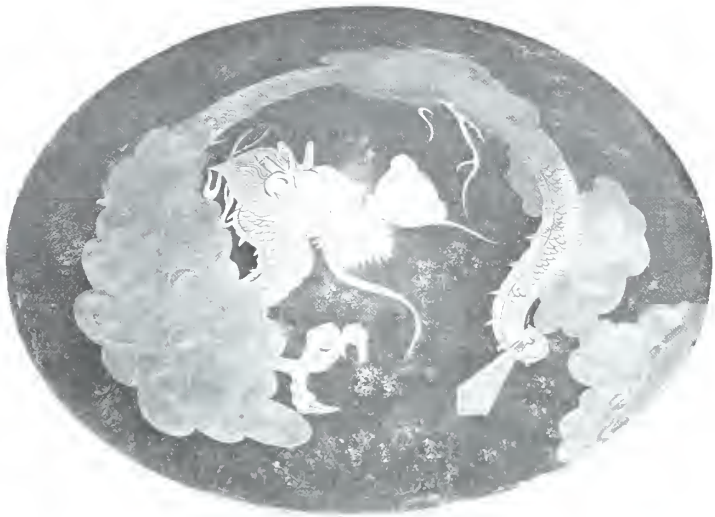
[illegible] PUBLIC [illegible]

and green gauze between. Two drawers form the stand of this carefully planned and beautifully decorated piece. When the shrine or *Butsudan* is duly furnished, on the floor are placed figures of favourite gods, perhaps in porcelain or lacquered wood, and Kakemono of Buddha or the writing of some holy priest. Rich vessels in metal and the Buddhist sacred books complete the interior of the shrine, except that symbolic cakes and portions of food and herbs are laid upon the appointed places at certain times. This example is of the early nineteenth century, beautiful without and within. Although not one of the finest examples of Japanese work of this style, it is absolutely typical. The small panels on either side of the title are really the tops of boxes about three inches in length: they show the finished black lacquer ground with its inlay of gold and shell and horn of various colours, and metal, all skilfully combined into a small but perfect ensemble. The work is probably not earlier than the beginning of the nineteenth century. To the group of swords that follows, far-distant dates can be attributed, but not, I think, with perfect certainty, for, as with the porcelains of China, one period often reproduced with perfect skill the gifted work of an earlier time. A not unusual method of decoration for the sheaths of swords was found by means of covering them with the skin of the ray or some other fish and polishing this substance before adding ornamentation in various lacquers, often of brilliant quality and exquisite workmanship. The immense fertility of the Japanese artists prevents two swords from being altogether alike, although of course many sacred traditions dictate certain forms and details.

Although the thinnest of pine or some other wood is often used as a groundwork for lacquer, basketwork is also very frequently employed, as well as various leathers and skins, and earthenware and porcelain. Indeed, the nature of original substance does not appear to greatly matter, the main requirement being a

No. III. A LACQUER HAT OR HELMET WORN BY THE RETAINERS OF THE GREAT HOUSES UNTIL RECENT YEARS. THE GROUND IS OF BLACK AND THE DECORATION AND CREST IN VARIOUS COLOURED GOLDS

No. IV. LACQUER BOX OF THE EIGHTEENTH CENTURY IN BLACK, GOLD AND COLOURS, SHOWING A PEACOCK DRINKING FROM A WATERFALL



No. V. MOUNTED CIRCULAR HAT OF GOLD AND GREEN LACQUER ON FABRIC, 1900

perfectly smooth surface on which the various coats of lacquer can be spread. Whatever the surface of the object to be lacquered may be, it is covered with a kind of strong pasteboard paste which can be rubbed down to a perfect surface. The science is best shown in illustration No. [illegible] is moulded from strong *papier maché*, over which is a rubbed-down coat of paste and in some parts a fine network of linen. Over these preparations are spread many coats of black lacquer, which, when perfectly dry and firm, is decorated, without, by means of the badge of the household to which the soldier belongs, and with a thought of storks of happy augury, and within with a brilliant dark red lacquer. Such helmets would withstand a heavy blow, and were water- and almost fire-proof, but they were exceedingly heavy, and have passed into the vast limbo where the western imitation of Japan must have failed to overrunning. The same class of hat, of a different shape, is shown in No. V. Like its companion, it is [illegible] remains a skilful work of art and an example of the that are over and dream that are [illegible]

No. VI. [illegible] IN [illegible] DRINKING [illegible]

In illustration No. [illegible] represent what is apparently a lacquered [illegible] style of wood, in Japanese lacquer. [illegible] small box [illegible] all over the [illegible] possible would have [illegible] many fine coats of lacquer must have been applied, much [illegible] to modelling in such a [illegible] several applications of gold and other metals [illegible] and covers of pure and burnished lacquer. Although this [illegible] not particularly happy [illegible] the [illegible] work which covered a long period. But [illegible] impossible [illegible] of Western and Asiatic methods will prove [illegible] elegance [illegible] mere [illegible] like [illegible] drawings of Sir P[illegible]

Chawl's *menage*," is on her promotion."

A curious use of lacquer in both China and Japan is to be found in the decoration of porcelain and earthenware. The illustration No. VII. shows a covered jar of about one foot and a half in height, completely covered with a rich black lacquer both outside and in. Externally the decoration, which is somewhat worn with the rough usages of time, shows a familiar style of peony blossom and leaves environed by the trailing plant, which has so long been a favourite and effective decoration. It is seen rather more elaborately displayed in the box and coffer below the vase, and will be found greatly in use on a vast number of objects wherever collections have been brought together in our museums and galleries. No doubt it is still employed, but such examples as we possess belong to the day before yesterday, and are now repeated in a cheaper and less agreeable style to meet the demands of a growing export trade.

No. VII.—THE VASE IS AN EXAMPLE OF JAPANESE PORCELAIN ENTIRELY COVERED WITH BLACK LACQUER, ON WHICH THERE IS A DESIGN IN RICH RED AND GOLD OF THE SAME MATERIAL. THE STAND SHOWS A DIFFERENT USE OF LACQUER AS APPLIED TO POLISHED WOOD

Among the historic pieces which we are fortunate enough to possess in England, one should mention the pair of perfect coffers of early seventeenth-century work, one of which is shown in the illustration No. x. These pieces, which are three feet three and a half inches in length, and slightly over two feet wide, were once the property of the Cardinal and Minister of France, the famous Mazarin. He was born in 1602, and died in 1661, so he was among the first of the great subjects of Louis XIV. to appreciate the rich beauties of Japanese lacquers. One of these coffers is now safely and handsomely bestowed at South Kensington; the other is, I believe, in the possession of Sir Trevor Lawrence. They were originally used to contain the sacred Buddhist books, and are most elaborately decorated with emblems of that faith.

The basis of the coffers is of wood covered with black and gold lacquer on the outer side, and with avanturine and black on the inner. The fronts and sides and tops are decorated with views of the

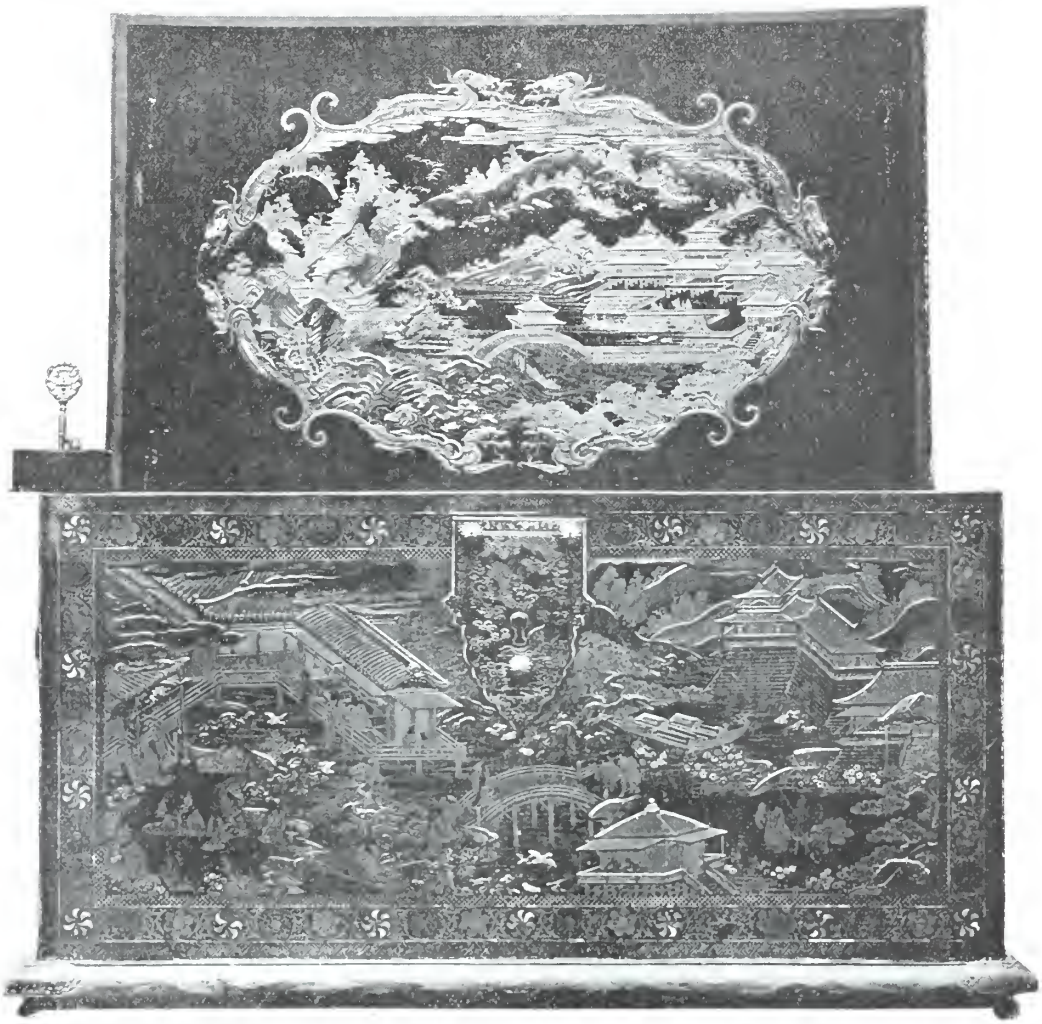
No. VIII.

No. IX.

EARLY NINETEENTH-CENTURY BOXES IN BLACK AND GOLD LACQUER. THE SMALLER IS OF THE STYLE ONCE USED FOR CARRYING LUGGAGE, A POLE BEING RUN THROUGH THE TWO UPTURNED HANDLES ON THE TOP. THIS PIECE BEARS THE CREST ATTRIBUTED TO THE PRINCE MALDA OF KAGA

L'ETANG
BY J. B. COROT

Imperial and Shogunal palaces, which are partly inlaid with metal. The wide borders are of gold, silver, and iridescent shell. Possibly the metal work of the lock is of European make, although of oriental character, for the key handle belonging to the example vertical lines. The celestial beast is trailing clouds of glory very properly conventionalised into the admirable curves borrowed from immemorial Chinese art. The general effect is one of great richness and nice proportion, an ensemble to which the excellent



No. X. A CHEST PROBABLY FOR EXPORT OF [illegible] CENTURY WORK, OF LACQUER, GILT AND SOME GOLD, SILVER AND [illegible] OF [illegible] THE PROPERTY OF NAPOLEON THE GREAT

at South Kensington [illegible] with the [illegible] arms of the Mazarin family [illegible]. This coffer was once the property of Napoleon the Great, and was sold to the [illegible] from the Hamilton Palace collection.

No. xi. is also an uncommon example of seventeenth-century work, [illegible] in a totally different manner from the elaborate inlay of the Mazarin coffer. The basis of this example is [illegible] of wood inlaid, covered with various [illegible], and [illegible] design in fairly marked colors. [illegible] shows a sacred dragon, deeply carved and [illegible] gilt coloured, approaching rocks [illegible] which the water flows in gilt metal work [illegible]. Within are lacquer decorated [illegible]. Equipped [illegible] that No. xi. shows a panel which also belongs to the seventeenth century, for the importation of French gold soon after that date. It is an example of the rare gold [illegible] on old wood shows [illegible] origin. [illegible] the photographs, a style which is now of the greatest value, and [illegible] approached, perhaps, by no [illegible] the Japanese themselves. It is [illegible] the days of Louis XV., and [illegible] of a [illegible] and [illegible]. The [illegible] example, [illegible] the first [illegible]

[illegible] PUBLIC LIB

No. XI.—CABINET OF SEVENTEENTH-CENTURY LACQUER WORK, SHOWING BOLDLY DESIGNED CELESTIAL DRAGON SURROUNDED BY CLOUDS AND APPROACHING A CASCADE

this particular branch of the subject, gives one of those carefully lacquered leather boxes which found their way into England—via Holland—long ago, and were often mounted on gilded stands, or in the English walnut which was so much used here from the time of Charles II. to that of George III. This particular piece is of dark red colour; but it is probable that long ago the raised design of flowers appeared in lacquered gilt, giving a far richer effect to the whole.

To the enthusiastic collector of the finest Japanese lacquer, such as Mr. Tomkinson of Franche Hall, whose specimens of inro and other pieces are beyond compare, the examples here given may appear to

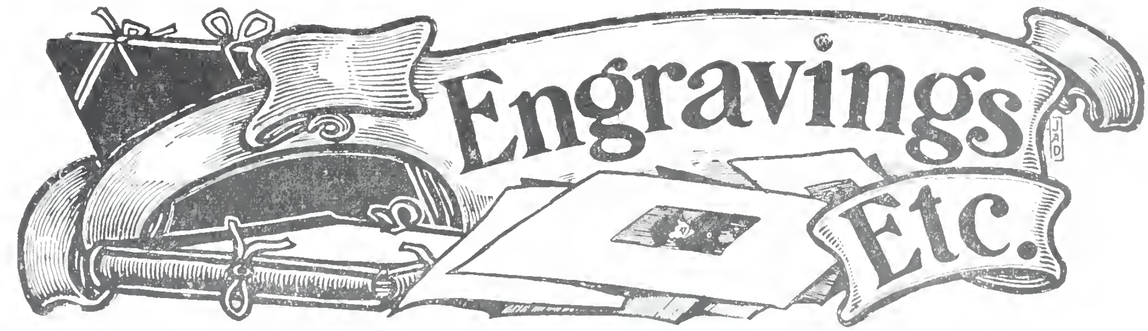
No. XII.—SNUFF-BOX OF GOLD LACQUER, MOUNTED IN SOLID GOLD OF THE EARLY EIGHTEENTH CENTURY

belong to the proletariat styles of work rather than to the aristocracy of this most attractive art. But that is the writer's modest intention—to draw attention to the fine quality of that which the few great connoisseurs in the matter consider the commonplace, and to show, if one may, that in this particular, at least, beauty is always beauty, and takes her seat alike on the utilitarian examples of the Japanese lacquer as well as on those pieces which were the result of years of quiet labour on the part of some sequestered artist, living beneath the shelter of one of the wealthy Daimios. Such invaluable pieces are treasured by the Japanese, and beloved of the Mandarin of the neighbour state. There are a few of them in European collections, but they have been written upon and illustrated many times, and they lie beyond the reach of most collectors of to-day. It is rather examples made for native use some hundred years ago to which I hope to draw especial attention in these articles.

(To be continued.)

No. XIII. [illegible]

THOSE TINY LETTERS OF "BEAUTY'S BATH" (MISS ELIZA PEEL AND HER FAVOURITE SPANIEL) ENGRAVED BY SAMUEL COUSINS, R.A., FROM THE PICTURE BY SIR EDWIN LANDSEER, R.A. THE INITIALS R.W. ON THE EXTREME BOTTOM LEFT-HAND CORNER OF THE MARGIN ARE THOSE OF R. WALTER, THE FIRST SECRETARY OF THE PRINTSELLERS' ASSOCIATION



How to Distinguish Proof Impressions — By C. Reginald Grundy

I. Publications under the Rules of the Printsellers' Association.

This is a vast subject—so vast, indeed, that a series of volumes, dwarfing in bulk the dimensions of the *Encyclopædia Britannica* and needing an æon of research in the compilation, might be written on it, without finally exhausting its scope. Many workers have essayed portions of the task. Their painstaking and exhaustive labours are set forth in various more or less costly books, each recording the particulars relating to the proof states of the works of some separate engraver, or school of engravers. These are well known to the specialist and the advanced collector; but in most instances their costliness and limitation of subject place them beyond

the reach of the general collector, and it is for the latter that this brief summary of a few of the leading rules regulating the classification of proof states is primarily intended.

To such a man even the names of the various proof states must be a source of bewilderment. There [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] different [illegible] On the other [illegible] [illegible] [illegible] [illegible] [illegible] and lastly, [illegible] [illegible] [illegible] [illegible] differ.

I will leave [illegible] [illegible] for later consideration, and begin [illegible] writing of a few [illegible] that [illegible] of the dealer in current engravings,

the *Printsellers' Association Catalogue*—a compilation which deals exclusively with modern publications, the class of goods, in fact, which is generally left by the millionaire magnates of Bond Street to the handling of their junior assistants.

A casual glance through the pages of this bulky work reveals much curious information not generally known. Concerning artists' proofs, for instance, how many people are aware of the number of varieties passing current in the modern print trade? Here I find recorded that there are single, double, and treble remark artists' proofs; that there are artists' proofs printed on parchment and vellum, on Japan, India, Whatman, and plain papers, and on silk and on "Holland"—whatever this latter substance may be, as we may take it for granted it is not the material of this name used for ladies' dresses—and that despite the present regulations to the contrary, the Association has in the past stamped with its official mark artist proofs inscribed with titles in scratch letters. Then there are the other series of proofs—the proofs before letters, the proofs after letters, the proofs with open letters, the proofs on India paper, the proofs on plain paper, and the autograph proofs, every term mentioned carrying with it a distinct signification, which, if somewhat ambiguous to the general public, is presumably as clear as daylight to the frock-coated young gentlemen who so lucidly explain to a hesitating customer what a much superior bargain he acquires by purchasing an artist's proof on vellum for twenty-five guineas instead of one of the same state, on Japan paper, for fifteen.

To begin at the beginning of the matter, even at the risk of wearying the reader who is conversant with it, I will first explain the origin of this Printsellers' Association, recently reformed and the prefix "Incorporated" placed before its name, which from its little office in Orange Street, Haymarket, issues the series of rules and regulations forming the code of laws governing the modern print trade. In the late "forties" the print publishing business was in a state of chaos. There existed numerous dishonest firms, who, when they found the popularity of a plate was exceeding their anticipations, and that their supply of proofs from it was becoming exhausted, promptly remedied the deficit by striking off false ones. This was an easy fraud to effect, all that was necessary being to temporarily remove or stop out the print inscription from a plate and strike off a number of impressions, which in their inscriptions, or rather their lack of them, were identical with the first proofs: and though the quality of these latter impressions left much to be desired, it was impossible to conclusively prove that they were not badly printed copies belonging to the earlier state. The public began to doubt the genuineness of all proofs, and the retail dealers and honest publishers suffered accordingly. Finally, as a remedy for this state of affairs, in 1847, the honest men formed an association, whose business it was to supervise the issue of all proofs from plates published by its members, and to guarantee their genuineness by impressing each individual impression with an official stamp; proofs issued at a lower nominal value than one and a half guineas being alone excepted. The first series of engravings to be so stamped were the last portion of the proofs before letter of *Beauty's Bath*, engraved by Cousins, after Landseer. This plate was finished immediately after the formation of the Association, and before the official stamping machine was ready. Hence the artist proofs, instead of being stamped, were initialed by W. Walter, the secretary of the Association, as were also the first 84 proofs before letter, the remaining 127 being stamped. Here, by the way, I should mention that in the earlier issues passing through the Printsellers' Association, all proofs were stamped on the left hand; but very soon a distinction was made between the different classes, artist proofs only being stamped on the left, and the later proofs on the right.

By kind permission of the Committee of the Association I am able to reproduce illustrations of the two forms of stamps employed, the less important one being exclusively reserved for engravings of a small size. It will be noticed that each stamp consists of a combination of letters contained in a little lozenge bordered by the words "Printsellers' Association." These words should be especially noted, as being copyrighted they cannot be pirated, and hence form the sole difference between the genuine stamp and the numberless close imitations which many publishers outside the Association impress on their proofs. The combination of letters inside the lozenge changes with the stamping at every proof. Thus if the first impression of an issue to be stamped is impressed with the letters A B C, the second would be stamped A B D, the third A B E, and so on; but here let me point out that it by no means follows that the first proof stamped is the earliest that was struck from a plate. The printers, in sending in a batch of proofs to be stamped, are quite as likely to arrange them so that the last one printed shall be the first to be stamped. The value of the stamp of the Association is constituted by the regulations, that no excess of the number of proofs announced by the publisher to be taken from it are permitted to be stamped, and that once impressions of an inferior grade have been taken off a plate, no proofs of a nominally higher grade are allowed to be printed.

I.—ARTIST'S PROOF OF "THE LOST SHEEP"

II. PROOF BEFORE LETTERS OF "THE LOST SHEEP"

III. LETTERED PROOF OF "THE LOST SHEEP"

IV. [illegible] OF "THE LOST SHEEP" (THE LATEST [illegible] OVERDRAWN)

V.—PROOF OF "THE [illegible] OF THE LOST" (THE FIRST [illegible] PUBLISHED [illegible])

Besides instituting its stamp the Association has done good work by evolving a system of classifying proofs which is now almost universally followed by modern publishers. According to this, each of the impressions issued to the public is classed under one of the following four headings, viz. Artists' Proofs, Proofs before Letters, Lettered Proofs—or Proofs with Letters, and Prints. These headings, it must be remembered, do not necessarily correspond with the states of a plate, they are simply descriptive of the amount of lettering printed on the impressions to which they refer. The lettering on a plate consists of three principal items: (1) the publication line; (2) the names of the artist and the engraver; and (3) the title of the work.

The publication line should be on every impression, being the only lettering which appears on artists' proofs.

The Proofs before Letters have printed on them the names of the artist and engraver of the work, in addition to the publication line, but are without the title.

The Lettered Proofs have printed on them the publication line, the names of the artist and engraver of the work, and the title.

The Prints have all the above items, but the style in which the title is printed is altered in some manner from that appearing on the proofs.

In addition to the lettering, the class to which the impression belongs is distinguished by the position of the Printsellers' Association stamp, which is impressed immediately under the left of the work on artists' proofs, immediately under the right of the work on all other classes of proofs, and is altogether omitted on prints.

To recapitulate, Artists' Proofs have printed on them only the publication line, and are stamped on the left. Proofs before Letters have printed on them the publication line, the names of the artist and engraver, and are stamped on the right.

Lettered Proofs have printed on them the publication line, the names of the painter and engraver and the title of the subject, and are stamped on the right. Prints have all the above printing, the style of the title being altered, and are not stamped at all.

Through the courtesy of Messrs. Henry Graves and Co., I am able to illustrate these distinctions by the reproduction of the different states of their plate of *The Lost Sheep*, engraved by Thomas Landseer, A.R.A., from the work of his brother, Sir Edwin. In order that the lettering may be reproduced as large as possible, only the bottom portion of the work is given in the illustrative plates.

In No. i., which reproduces the bottom portion of an artist's proof, the Printsellers' Association stamp can be seen immediately under the left of the work; it will be noticed, however, that there is no publication line apparent, though in No. ii. it is given in full immediately under the centre of the work:—"London: Published Septr. 21st, 1864, by Henry Graves & Co., the Proprietors, Publishers to the Queen, 6, Pall Mall." This distinction is interesting as recalling a bygone practice, which has ceased for many years. Nowadays publishers place the line according to their own fancy or that of the plate-writer—as the engraver who engraves the lettering on is called. Its position, whether it is above or below the work, or to the left or right, has no significance whatever. At one time, however, previous to the foundation of the Association and during the first twenty or thirty years of its existence, the position and style of the publication line was altered in the different states of the plate. On the artists' proofs it was placed above the work, on other grades of proofs it was transferred to immediately below it, and on prints it was still further lowered. This is the case with the plate of *The Lost Sheep*. It will be noticed on Nos. ii. and iii. the line is the same, while on No. iv., an ordinary print impression, it is transferred to the left-hand corner of the work and altered in its arrangement and wording.

On No. ii. the reader will see the distinctive signs of a before-letter proof, viz., the Printsellers' Association stamp underneath the right of the work, and the names of the artist and the engraver to the left and right respectively. *En passant*, I may say that the appearance of the before-letter proof is the only one which always remains practically unaltered in its appearance. There are a few instances in which this class of proof was stamped on the left, and two in which it was stamped in the middle, to all of which I shall refer to later, and there are many cases in which the publishers have made two states of it by printing

THE TWO STAMPS OF THE PRINTSELLERS' ASSOCIATION

GIRL WITH FRUIT

REV. MATHEW WILLIAM PEYTON, R.A.

(In the Collection of [illegible])

some impressions on India and others on ordinary paper, but the style of lettering is never changed. This is so, too, in the case of artists' proofs, but to some of the latter the addition of remarks makes a vast alteration both in their appearance and value.

With lettered proofs and prints, the style of lettering is so interchangeable that the only tangible description between them is the impression of the Printsellers' Association stamp. In No. iii. it will be noted that the title *The Lost Sheep* is inscribed in round hand underneath the right of the work. This is the most usual style on a lettered proof, but of late years, when publishers have been issuing works in only two states—and more often than not in one—they have generally adopted it for prints. On the other hand, the open block letters shown in No. iv., which is taken from a print of *The Lost Sheep*, have frequently been used for lettered proofs, in which case the ordinary prints have had the letters "filled in," as is shown in the case of *The Monarch of the Glen* (No. v.). This "filling in," as it is termed, is done by the letters having thin lines drawn down their centres, as is shown in the illustration, or by being shaded over in some way. Often the difference in the appearance of the two letterings is so slight as to be hardly noticeable, but in the case of a scarce engraving it makes a very substantial difference in the value.

Formerly, superior grades of both proofs and prints were issued on India paper, the prices of which were generally at least a guinea in excess of those charged for similar impressions on ordinary paper. This distinction has now been abolished, the cost of India paper being nowadays so little in excess of that of ordinary paper, that most of the leading publishers have practically discarded the use of the latter.

In a future article I hope to deal with some of the variations in the stamps and inscriptions of proofs issued under the rules of the Printsellers' Association, which have never been officially recorded.

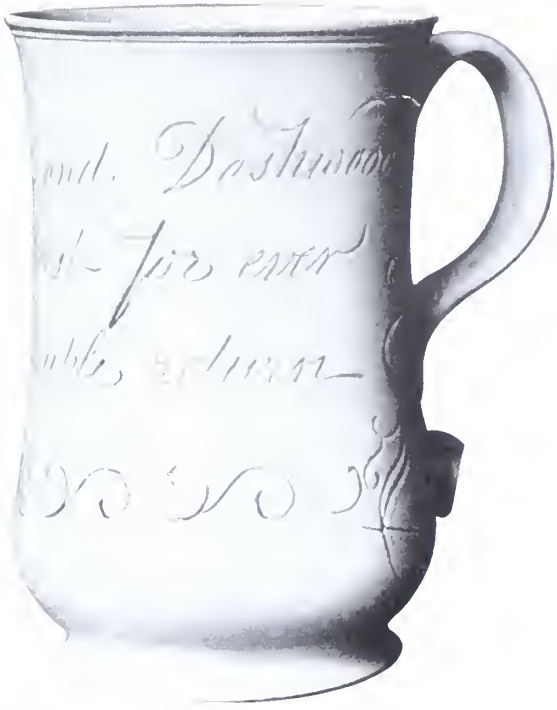
Pottery and Porcelain

Old English Election Pottery

By Frank Freeth

It was about the time of the accession of Charles II. to the throne that the English potters began to decorate their wares with portraits of the reigning sovereign, to be followed later on by the inclusion of the celebrated personages of the time. At first these wares took the form of large tin-enamelled plates or dishes, called Delft after their Dutch prototypes. Three-quarters of a century elapsed before they conceived the idea of commemorating in like manner the great national events at home and abroad, as well as the chief actors in them, and especially those events in which the army and navy were concerned. The exploit which, I think, can claim to have been the first to be thus recorded was one that, coming after a long period of peace, aroused, as was natural, an enormous amount of enthusiasm in the country. It was the taking of "Porto Bello" on the Isthmus of Darien by "that brave fellow," Admiral Vernon, "with six ships only" in 1739. The comparatively large number of salt-glaze ware teapots, mugs, and bowls with this subject upon them still in existence is strong evidence that this venture on the part of the potters turned out a success. Even stronger evidence is the fact that they continued for many years to press into their service any episodes that were calculated to appeal to the feelings of the people at large. As was fitting in the case of an island race, it was a naval

SALT-GLAZE MUG



OXFORDSHIRE ELECTION, 1754

achievement that was chosen first for commemoration. Equally rightly it was a military one that came second, and that was the Duke of Cumberland's victory over "Bonnie Prince Charlie" at Culloden in 1746. On a large Delft dish in my possession there is an equestrian figure in the centre with this inscription round the border: "God save ye Duke of Cumberland. Remember ye fight of Culloden." Eight years later the potters extended the sphere of their operations to political movements, and from 1754 onwards up to the time of the Reform Bill supplied earthenware articles with references on them to parliamentary and municipal elections which created an unusual amount of excitement in any locality.

The General Election of 1754, which was the first that they made a business use of, was in many ways a memorable election. It followed upon the death of Henry Pelham, which brought to an end the ministry he had formed out of the able men of all parties, known as the "Broad Bottom Administration," as well as the policy of "peace at home and abroad," which had been inaugurated by Robert Walpole in 1721. An era of "broils domestic and foreign wars" ensued.

Coming events no doubt cast their shadows before them, and the momentous issues before the electors could not have failed to fan the flames of rivalry between the contending parties. It is therefore not surprising to find that the potters, who about that time were developing their works at Burslem, hitherto unprecedented, seized so favourable an opportunity for extending their business in the direction of supplying pieces of pottery for electioneering purposes, sold as souvenirs of memorable elections. The number of such pieces in existence at the present time is naturally by no means legion; but it is sufficient to lead us to suppose that they were turned out in considerable quantities at the moment. In the year 1754 alone pieces referring to no less than four different elections have come to my notice. Three of these elections took place in the West of England. It is no wonder then that the records of them appear on Delft plates made at Bristol, which was then a centre of great importance in the commercial as well as in the political world. One such plate, mentioned by Professor Church in his *English Earthenware*, bears the inscription:—

NUGENT ONLY
1754

The gentleman in question was Robert Nugent, who was one of three candidates that year in a hard-fought election at Bristol, its first, which returned two Members of Parliament. Nugent came out at the head of the poll: but the following close figures prove that his supporters had ample reason for demanding a plumper for him:—

Robert Nugent ..	..	2,601 votes
Richard Beckford ..	..	2,245 ..
John Philips ..	..	2,165 ..

In connection with the name it is interesting to note that the famous statesman and orator, Edmund Burke, who himself represented the same constituency twenty years later, married, in 1757, a Miss Jane Mary Nugent.

There are seven plates that I know of—and no doubt there are others in existence—inscribed with the names of the two successful candidates for Tewkesbury within a medallion in the centre. They vary in size, but are all decorated with a blue-powdered bordering relieved with panels of flowers. The inscriptions assume two forms. One reads:

Calvert & Martin
For Ever
1754
Sold by Webb.

the other:—

Calvert & Martin
For Tewkesbury
Sold by Webb.

The British and Saffron Walden Museums have two specimens, and Mr. D. F. Billups, of Chatteris, who has very kindly provided me with an illustration of each kind, tells me that the formal [illegible] of these, Calvert and Martin were [illegible] in April, 1754, but were [illegible] in November, and he would [illegible] the number of the pottery, and [illegible] WEBB.

Another Bristol plate, with a similar decoration [illegible] and [illegible] the handiwork of the same potter, [illegible] Lampon election, and is inscribed:—

[illegible]
[illegible]
[illegible]

I know of no less than [illegible] this plate. One is in the British Museum, [illegible] to Mr. B. L. Hadland, of Croydon, and [illegible] to form a whole set of six, is in the possession of Mr. J. Barrett, of Taunton, upon [illegible] I have to thank for the illustration, as well as for this interesting piece of information. "The set has been handed down in the Barrett family

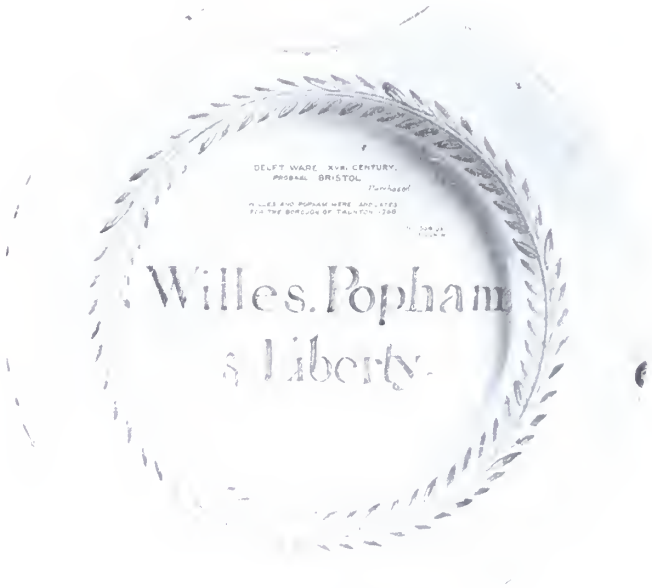
with the tradition that every members went to an election banquet, at which all the articles used were new, and that the guests were presented with those they had used to keep as a memento of the occasion, and that afterwards the six members pooled the plates so that one might have a complete set of six." The circumstances surrounding Sir John Pole's election are noteworthy. At the General Election in April one John Halliday was returned, but died in the following June without ever having taken his seat. Parliament was at the time prorogued and not to meet again until the winter. Two prospective candidates were, however, immediately chosen to contest the vacant seat; and the struggle, which lasted the best part of six months, was entered upon without delay. In the words of a contemporary writer, "the passions on each side were inflamed to that degree that the election did not terminate without blood and the loss of several lives." The candidate whom the Country Party supported was Sir John Pole, Bart., of Shute, in the County of Devon: the gentleman to whom the Court Party was attached was, first, Robert Webb, Esq., a representative in a former parliament, and on his declining the contest they took up Robert Maxwell, Esq. (afterwards Earl of Farnham), who was returned; but so great was the rage of a disappointed mob that he was carried from the poll to his lodgings at the very great risk of his life, which had a narrow escape from their violence. The mischiefs of this election left in many minds a painful remembrance, and should teach future generations the evils of a long and premature contest."

BRISTOL DELFT PLATE — MIDDLESEX ELECTION, 1768

In the same year, too, there was a close fight in Oxfordshire, which is recalled by an inscription on a small bell-shaped salt-glaze mug with scratched blue decoration now in the British Museum. It runs:—

"Wenman and Dashwood Old Interest for ever No Double return."

This election cry, so mysterious at first sight, is elucidated in the May, June, and November issues of the *Gentleman's Magazine* of 1754, which give such an interesting insight into the election proceedings of the period, that I have ventured to quote extracts.



BRISTOL DELFT PLATE — TAUNTON ELECTION, 1768

In the May number we find the result of the poll given as follows:—

Lord Wenman ..	2033	Old Interest.
Sir James Dashwood	2011	
Lord Parker.. ..	1921	New Interest.
Sir Edward Turner	1895	

Oxfordshire returned two members to Parliament, and Wenman and Dashwood had represented it before. The June number explains how the "double return" was brought about. Under the heading "Oxford, May 31st," this passage occurs: "On Monday last about noon the gentlemen of the new interest finished their objections to the votes for Lord Wenman and Sir J. Dashwood, in the whole amounting to 347; after which the gentlemen of the old interest proceeded to examine evidence for requalifying the votes objected to, and continued their examination till Thursday at 12 o'c., in which time they had produced witnesses to reinstate in the whole 49. But the writ being returnable next morning, a stop was put to all further proceedings, and about 2 o'c. the High Sheriff in a short speech declared that as the time limited would not permit him to go through the whole scrutiny, he found himself obliged to return all the four candidates, and leave the determination to the House of Commons." Accordingly we find in the November number Oxfordshire included among the places in respect of which petitions complaining of "undue elections or double returns" were presented to the House of Commons. It is obvious from the reference to "no double return" that the mistakes made after the election proper. [illegible] is that it is a "petition [illegible] similar in [illegible] high instead of 3[illegible] Beginning M[illegible] worth [illegible] originally [illegible] the Wi[illegible] Co[illegible] [illegible] gentlemen, and [illegible] the order of [illegible] of the two [illegible] who wish to [illegible] an unusual character.

Another [illegible] "Sir William a Pompey," [illegible] election at Liverpool in 1761, and is [illegible] in the Liverpool Mu[illegible] [illegible] were the three candidates, viz., Sir William Meredith, Bart., Sir Ellis Cunliffe, Bart., and Charles Pole, Esq. "Sir William" headed the poll, mainly, it is said, owing to the support he received from the local potters, one hundred and two of whom, acting upon the advice given on the mug, gave plumpers for him. And might not this advice to plump have emanated from the potters themselves? For, if salt-glaze ware was actually one of the productions of the Liverpool potteries—and Professor Church definitely states in his *English Earthenware* that it was—then, having regard to the locality of the election, and to the interest taken in it by the potters, this mug possesses good claims to be regarded as an example of the salt-glaze work done there. At any rate, whether it was or not, the industry must have been in a most flourishing state in Liverpool, when at least one hundred and two potters could be found there entitled to a parliamentary vote in those days of restricted suffrage.

The same General Election of 1761 introduced into Parliament a prominent character in the person of John Wilkes, who was returned M.P. for Aylesbury. But he was not destined to remain there long on the first occasion, for less than two years later he was expelled and imprisoned for publishing in "No. 45" of his newspaper, *The North Briton*, a bitter attack upon the Government, which was pronounced by the House of Commons to be a seditious libel. Upon his release he retired to France, but reappeared on the scene to contest Middlesex in 1768. Three times he was elected, and three times expelled from the House as a libeller. At the fourth election, the Government declared that his opponent Colonel Luttrell was the duly elected member, although he had polled only 296 votes against Wilkes's 1,143. [illegible] comment on several pieces of pottery. A Bristol Delft plate in my possession [illegible] Wilkes in the centre, and [illegible] AND LIBERTY. No. 45. One [illegible] Bristol Museum is the [illegible] and on another

[illegible]

Another [illegible] 1765 [illegible] Bristol. [illegible] Clapton Court Museum. It is [illegible] inscription [illegible]

WILKES & LIBERTY

The description [illegible] dinner [illegible] purpose.

There is no doubt that the pot[illegible] more during the period of contest, [illegible] one of the candidates mentioned, viz., Edward Wilks, who had been Sole to General Goddard, withdrew in the middle of the campaign, his place being taken

by one Northingley Webb. Curiously enough the two opposing candidates also retired from the contest at almost the last moment, leaving the field open to Popham and Webb.

In the Brighton Museum are two interesting jugs, upon which the results of two elections are recorded. On the first we find the following: "Plumber 1832, Baker 1303, Hale 1031. May we never be taken in surprise. The Fox Will not be taken by a pitt. Richard Biggs. Bayford, June 23rd, 1790." The punning allusion is, of course, to the rivalry between the two famous statesmen, Charles James Fox and William Pitt. The second jug—and it is the last piece referring to parliamentary elections that I shall describe—bears the crest of the Hill family, with this legend above—

"Majority of 44 in the year 17[illegible]."

and on either side—

"Honour and Honesty
John Hill for Ever
Prosperity to the
House of Hill [illegible]
stone."

The Sir John Hill who was successful with the narrow majority of 44 votes was the older brother of the General Lord Hill who played such a conspicuous part in the Peninsular War.

In conclusion it may be briefly stated that there is still a considerable quantity of pieces in existence bearing inscriptions relating to elections of some sort, though it is not clear what. Some probably have to do with parliamentary elections, but the majority, I am inclined to think, deal with municipal ones. It will be sufficient to convey an idea of the inscriptions in question by quoting two or three examples that I know of—

BRISTOL DELFT PLATE TEWKESBURY ELECTION, 1754

On a bowl—

"Joy & Success to
Robert Gilchrist
Lord Sheriff of Hamilton 1761."

On a jug—

"Crisp Molineaux Esq.
& Prosperity to the
Town of Lynn."

On a jug—

"Success to Mr. John Calverly
of Leeds."

This last jug, which is a salt-glaze one, is mainly responsible for the contention that salt-glaze ware was among the productions of the Leeds factories, by reason of its having been made in honour of a Leeds man who was three times Lord Mayor of the town. It is an interesting point, and is touched upon by the Kidsons in their book *Old Leeds Pottery*. This is how these two loyal Leeds men, who are always ready to attribute as many kinds of wares to their native town as they reasonably can, express their views on the question:—

"The mere fact of a salt-glazed jug having been found with the name 'Leeds' on it, is, we think, by no means conclusive evidence that this class of ware was one which

BRISTOL DELFT PLATE. TEWKESBURY ELECTION, 1754

was made by the early owners of the Leeds Pottery: though, nothing being known as to the ware made before the Hartley Greens' period, we are not prepared to deny the possibility."

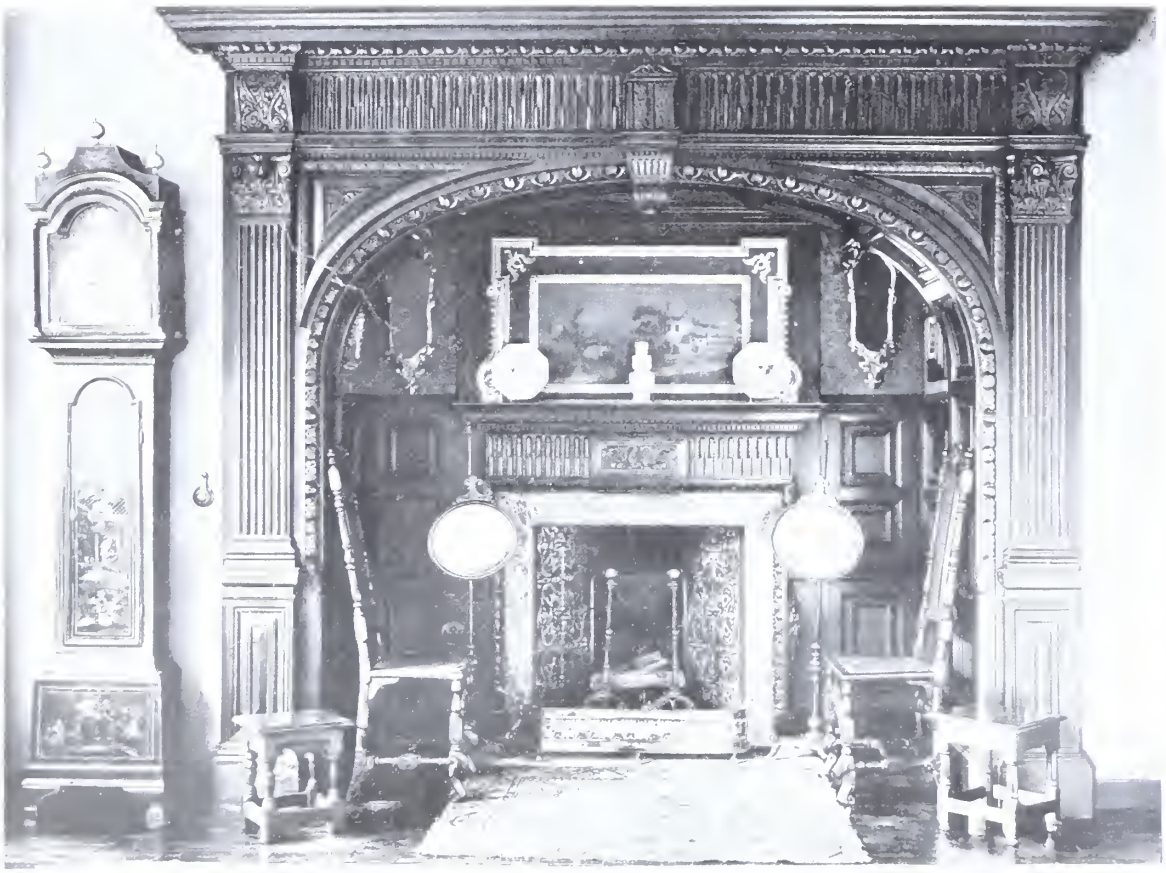
Here it may be observed that it would be almost as logical to maintain that salt-glaze was made at Oxford because of the "Wenman and Dashwood" mug, whereas up till now there is no record of any pottery works whatsoever ever having been established there.

The writer is only too conscious that, owing to the limited material at his disposal, he has merely been able to touch the fringe of this interesting subject, which is capable of much more exhaustive treatment. But for that purpose a really extensive acquaintance with the eighteenth-century pottery productions of the type indicated is absolutely necessary. There must be many such either in private ownership or in public museums, and any information as to the whereabouts of any from readers of THE CONNOISSEUR MAGAZINE would be gratefully received.

In conclusion he wishes to acknowledge his indebtedness and convey his thanks to many friends for kind services rendered in the course of his researches, and more especially to Mr. H. St. George Gray, Curator of the Taunton Castle Museum, who has "cheerfully and not grudgingly" given much valuable assistance.

[illegible] 1754

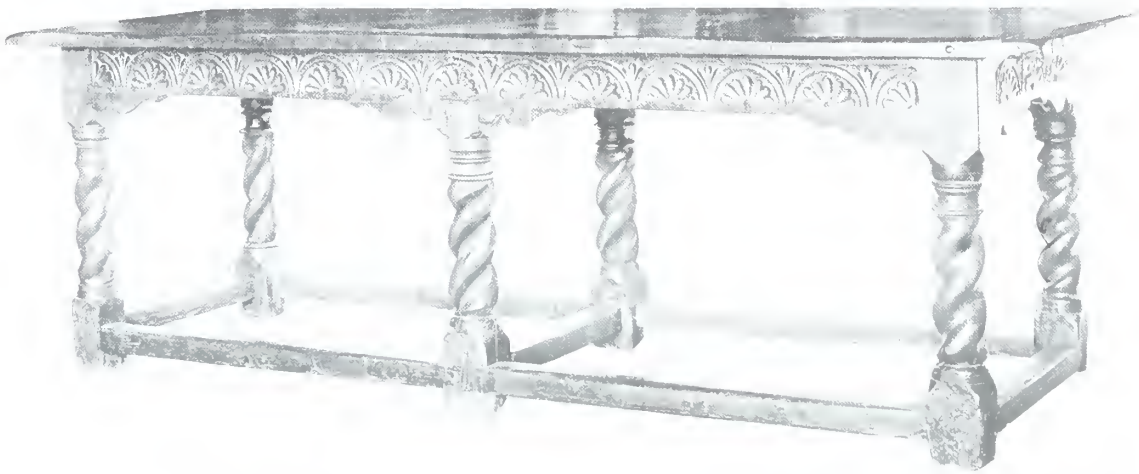
The Collection of the Rev. John O. Stephens



No. 1. An 18th Century Carved and Gilt Wood Overmantel, *with old Italian Oil Painting in centre, a landscape with ruined temple and bridge over a stream, figures of peasants, and bushes in the foreground, on canvas,* 17 *in.* by 35 *in., by Zuccarelli.*

No. 1a. An Early 18th Century Chimneypiece *of pine, fluted frieze with centre tablet, carved with foliage and border mouldings, enriched with oil gilding; cornice above composed of carved ovolo, dentil and acanthus foliage mouldings,* 37 *in.* by 45 *in., opening with border of ovolo and chaplet moulding with broken mitre corners; carved side enrichments of shell and other ornament and groups of oak foliage.*

No. 1b.—An Old English Clock, *with arched-top brass and silvered-metal dial, and circular name plate, with chased metal-gilt top and corner enrichment; fitted eight-day movement and date indicator by Markwick Markham, London; striking hours on bell, with strike or silent action; in tall English blue lacquered case, the door panel and plinth decorated in gold with Chinese figures, trees, and buildings in slight relief, the sides, mouldings, and borders with flowers, diaper and trellis ornament heightened with red; white border lines. The blue ground is of a soft tone, and is a rare colour in lacquered furniture. Circa* 1720.



No. II.—A James I. Refectory Table, [illegible] with a connected half-circle [illegible] with [illegible] supports, the centre portion [illegible] 34 in. wide. A [illegible]

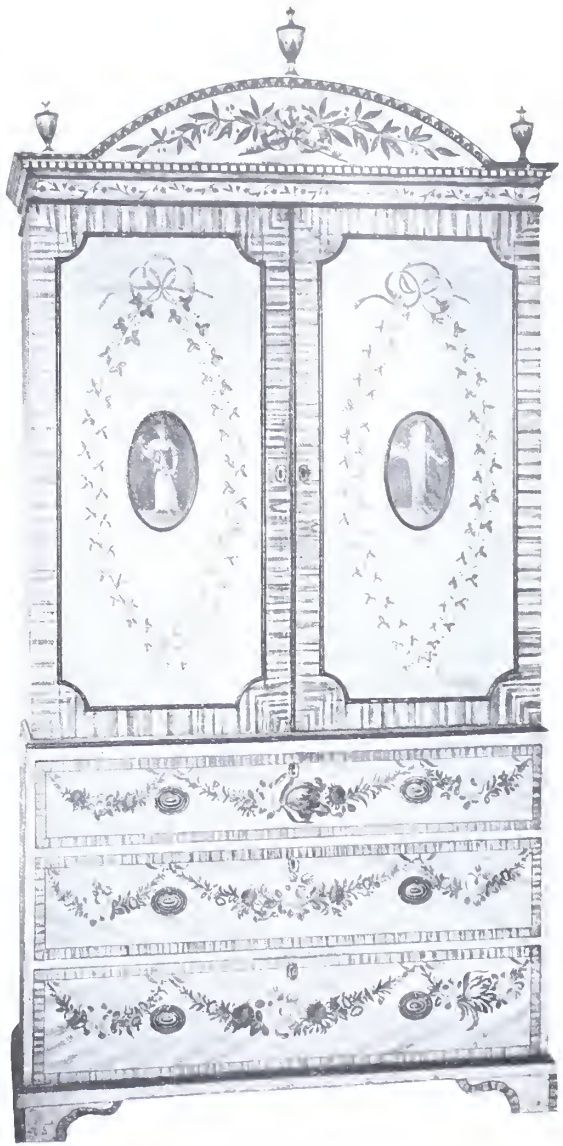
No. III.—An Early 17th Century Armchair, [illegible] supports and [illegible] 1895.

No. IIIa.—A Pair of Highback Chairs, [illegible] with protome dolphins [illegible] front supports, and [illegible] Circa 1695.

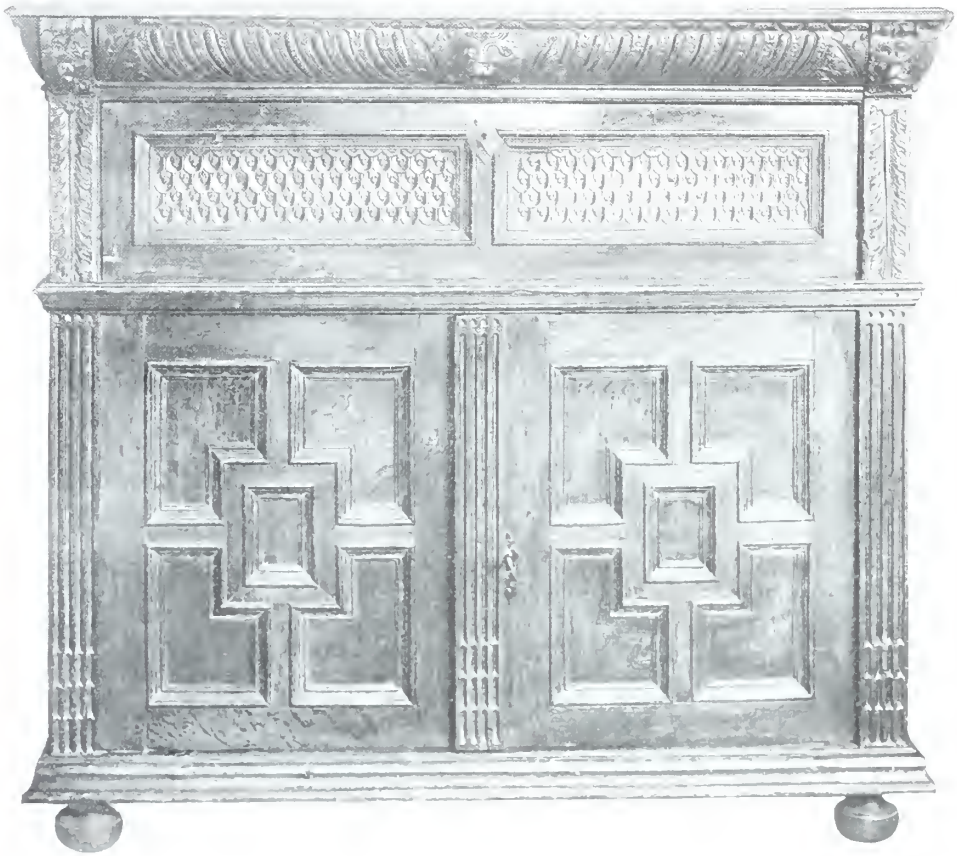
No. IV

No. IV. A French [16th Century Henri II. Cabinet *of Walnut and Chestnut wood in two parts, architecturally designed. The lower part*

No. V. An 18th Century Garderobe, *fitted sliding trays in upper part enclosed by two panelled doors and three long drawers under with chased brass plates and drawing handles. The whole of the exterior is painted to simulate satinwood with inlaid wood, cross-banding and panelling in polychrome. In the centre of each door an oval medallion of a [illegible] draped female figure on a dark ground with bead moulding, [illegible] surround of foliage and [illegible] suspended by rose-pink ribbon knot. [illegible] above with running scroll design of flowers and foliage, surmounted by panelled and arched-top pediment painted sprays foliage tied with blue ribbon. The drawer fronts decorated with festoons of flowers in natural colours caught up in [illegible]. An interesting example of 18th [illegible] painted furniture.*



No. V



No. VI. An Elizabethan Cabinet of Oak, panelled [illegible] plane top, and carved fluted ovolo and [illegible] with lion-mask handle and carved [illegible] enclosed by fall-front with two sunk panels [illegible] carved [illegible] ornaments, border mouldings, and carved [illegible] fitted shelf enclosed by pair of doors, [illegible] small [illegible] bane's with carved fluted [illegible] on [illegible] ht. 50 in. wide.

No. VII. A Charles II. Chair of *Walnut wood: high back with part square and spiral turned uprights and turned finials: the centre fitted cane panel with the framing at the sides and back pierced and carved with scroll foliage: the top rail carved in the centre with figure of an eagle with wings displayed. Cane panelled seat with carved framing on part square and spiral turned supports and under rails with carved front stretcher en suite with that at top of back. The square sections to framing are carved with foliage ornament on the face side only.*

No. VIIa. Two old Italian Guéridons of *Walnut wood, one with circular, and one with octagonal shaped tops, on baluster and part octagonal columns with shaped bases, on scroll shaped tripod supports with moulded edges: 35 in. high: late 17th century.*

No. VII. and No. VIIa.

No. VIII. and No. VIIIa.

No. VIII.—A Pair 17th Century Venetian Termes *of Lime wood formed as carved terminal figures of cherubs with garlands of flowers supporting Ionic capitals, and standing on panelled and moulded pedestals: 41 in. high.*

No. VIIIa.—A 17th Century Fire Screen *of Oak, with moulded uprights, turned finials, shaped and moulded top rail and shaped stretcher rail on scroll feet: fitted sliding frame covered with panel of old petit-point needlework, depicting a figure of a youth walking and carrying a basket suspended from a staff over the left shoulder, with flowing trees on either side, in polychrome, on white ground reserved in shaped centre medallion with blue border and surround of foliated scrolls in shades of yellow and brown, heightened with blue and white on a dark groundwork: 40 in. high by 24½ in. wide.*

BURLINGAME
PUBLIC
LIB.

No. IX. Italian Centre Table in Walnut [illegible]

No. X.

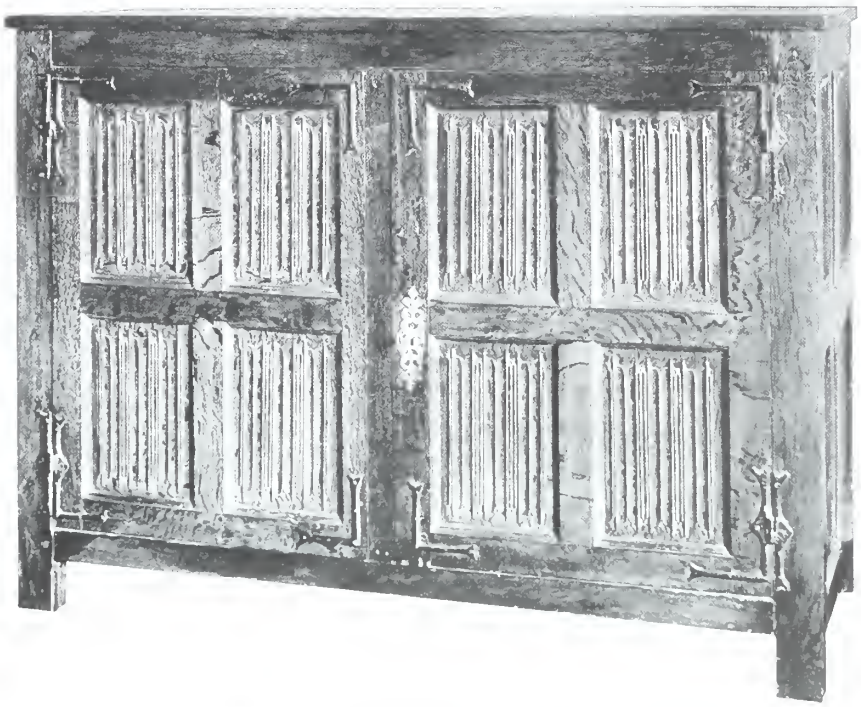
No. X.—An Old English Clock, *by William Webster, of Exchange Alley, London. Engraved brass and arched-top dial, with chased and gilt corner enrichments: fitted eight-day striking movement, with strike and silent action, date indicator, and scroll-pierced steel hands. In English long case decorated with Chinese lacquer, depicting garden scenes with figures, flowering trees, floral and other emblems of longevity on the door, and numerous panels on the sides, plinth, borders, and mouldings of peonies and flower sprays, in polychrome, on the celebrated millet-coloured ground, reserved, on coloured background, with borders of red scroll and diaper ornament in gold. The columns to the hood and the bead mouldings decorated with flowers on black lacquer ground. This case was undoubtedly decorated by the Chinese, and is a very rare example. The whole effect is exceedingly pleasing, as the many colours are harmoniously blended.*

No. XI.—A Charles Stuart Armchair *with finely carved back, composed of two uprights part turned and part square, the portion immediately above the junction with the arms being formed as spiral columns with carved bases and capitals: the continuations above carved with roses, and surmounted by carved finials, supporting an oval panel of caning with carved S scroll and foliage frame. The top rail carved with crowned cherub and foliage supports. Scroll-shaped arm-rests, carved acanthus leaf ornament, on shaped and carved supports and front legs, with turned foot rails. Cane seat panel with carved framing. The front under rail is similar in design to the one at top of the back, but bolder in execution. A very fine specimen.*

No. XII. A 15th Century Gothic Ecclesiastical Processional Chair *of Oak, with square framing and high back, the side supports of which are continued above the top rail, and scroll carved: upright centre panel with carved Gothic detail and a meandering scroll design of vines, foliage, and bunches of grapes in relief, a similar panel under the seat in reverse position. The arms panelled and carved with linen scroll: square under-rails at back and sides. A very rare example.*

No. XI.

No. XII.



No. XIII. A 16th Century Side Cabinet of Oak, with linen-panelled top. The cabinet fitted shelves enclosed by pair of doors, with original hammered iron strap hinges and angle plates, old steel lock and pierced escutcheon plate. The doors and ends are fitted throughout with four carved linen fold panels and moulded framing. 63 in. wide, 46 in. high.

No. XIV.—A 17th Century Walnut Side Table, [illegible] and panelled [illegible] 52 [illegible]

Notes on Ireland

By Dr. Selfe Bennett

Looking back in time from we care to remember, two undergraduates at Cambridge had rooms at the top of the same staircase; their names were respectively England and Ireland; a narrow strip of overhanging landing represented the St. George's Channel. Whether these two men were friends as well as neighbors, or regarded each other as necessary evils, the veracious history does not relate. Certain it is that the high-named coincidence was appointed that they should not only be at the same college at the same time, but should live on the same staircase, and on the same floor, all which is no fiction, but plain matter of fact. The memory of it has been well preserved, it is not ignored Ireland the distressed country, but plain Ireland the surname, that these notes are written on. Now, alongside England and Wales with "the adjacent island" of Ireland furnish distinct items to some of their inhabitants. Scotland, so far as is known, does not. It is true that there is no lack of Scotts and Scotts, who are indeed ubiquitous, but these have, as "it is their nature to," left their land behind them like the tails of Bo-peep's sheep.

In the *Dictionary of National Biography* there are seven people of the name of Ireland who have attained to the dignity of record in that useful work of reference. Of this mystic number, one at least was not a righteous man, but a rascal, and probably the son of a rascal; howbeit his history is by far more interesting than that of any of the other six. Moreover, since notoriety and fame are akin, famous and infamous being near relations, the forger of Shakespearian plays is better known to posterity and has more space devoted to him in the records than any of his synonyms.

JOHN IRELAND FROM AN ENGRAVING BY T. TAGG, 1800

The first of these seven Irelands was a Duke of that title, concerning whom we are referred to Robert De Vere, but we did not "see Vere," for the reference failed to attract. Number 2 was Francis Ireland, who flourished 1745 to 1775, a musical composer; him also we left behind. We do not purpose to deal with the history of (3) William Ireland, alias Ironmonger (1636 to 1679), the Jesuit priest who was, we are told, arrested

September, 1678, "by a body of constables headed by Titus Oates, on a charge of promoting the general Popish Plot, and assisting in a plan to assassinate the King"; he was executed at Tyburn, February, 1679. Nor shall we speak of (4) John Ireland, Doctor of Divinity and Dean of Westminster (1761 to 1842), further than to note that he granted free admission to the larger part of the Abbey, and abolished the regulations as to fees, which gave such great offence to Rainy-Day Smith and to Charles Lamb. It is of another (5) John Ireland, author, etc., who died in 1808, and of (6) Samuel Ireland, also an author, who deceased eight years earlier, and was the father of the notorious (7) William Henry Ireland (1777 to 1835), the forger of Shakespeare manuscripts, that we now propose to say a few words.

This selection has been made because there are probably others who, like ourselves, have been interested in Hogarth and his work, and have experienced some confusion between the three last owners of the name; and this with some reason, since both John and Samuel, who were not blood-relations, were alike admirers and collectors of the work of the same artist. Moreover, such confusion is apt to be created by the fact that they were contemporaries, and died, as has been shown, within a few years of each other; lastly, by the coincidence that they were both writers upon the works of Hogarth, and, as some authorities state, both print dealers. John Ireland (Author), who died 1808, at one time a watchmaker in Maiden Lane, was a well-known member of the Society that frequented the "Three Leathers" Coffee House in Leicester Fields (cf. J. T. Smith, *Book for a Rainy Day*). John Henderson, the Actor, the "Bath Roscius," was also a member of the same Society, and likewise a collector of Hogarth prints. It was in 1786, a year after the actor's death, that John Ireland published Henderson's *Letters and Poems with Anecdotes of his Life*, which the writer in the *Dictionary of National Biography* terms "a book of some merit, but which we confess to have read with but little interest, and merely for the purpose of indulging [illegible] engraving. It is a small and somewhat [illegible] book of 333 pages with a list of contents at the end and [illegible] pagination as that [illegible] "Letters and Poems left by Mr. John Henderson" [illegible] "Prologues and Epilogues." Ireland was [illegible] Henderson, [illegible] and editor of the works of William Hogarth. In 1790 he was employed to [illegible] work on the lines of Lichfield's *Hogarth Moralised*, named *Hogarth Illustrated*; it was issued in two [illegible] by Boydell of Shakespeare Gallery fame. Subsequently he [illegible] Mrs. Hogarth a number of MSS. and sketches which had belonged to her husband, together with many autobiographical memoranda; he thus compiled a life of the artist which has been the foundation of all later memoirs; this was published in 1798 as a third or supplementary volume to his *Hogarth Illustrated*. His collection was sold by auction, March, 1810. The portrait of him here reproduced forms the frontispiece to the third volume of his best-known work; it was "Engraved from a Picture by his Friend John Mortimer." There is another engraved portrait of him from a drawing by J. R. Smith, and a third by R. Westall, R.A., in the Print Room of the British Museum. We here repeat that he was no relation to the Samuel Ireland of whom we are now to speak.

Samuel Ireland, the author of *Graphic Illustrations to Hogarth* and *Picturesque Views* on the Thames, Medway, and Avon, etc., who died in 1800, was the father of the forger. He was a dealer in prints and drawings; he devoted his leisure to teaching himself drawing, etching, and engraving. We read that he made sufficient progress to obtain a medal from the Society of Arts in 1760. In 1764 he sent a *View of Oxford* to the Royal Academy which was exhibited, but, so far as is known, no other work of his was hung at Somerset House. Between 1780 and 1785 he etched many plates after J. H. Mortimer and Hogarth. There are etched portraits by him in the British Museum of General Oglethorpe (1785) the founder of Georgia, born 1696, and of Thomas Ingoldsby, an armless artist (1787). His taste for collecting books, pictures, and curiosities became an all-absorbing passion, but its method exposed him at times to censure. Horace Walpole complained that his engraver was bribed by Ireland to sell a print of [illegible] pamphlet limited to forty copies. "He is [illegible] and, I have heard, has [illegible] the plate, and I suppose will sell some copies [illegible]." Ireland proved [illegible] collection by [illegible] "Graphic Illustrations of Hogarth from pictures, drawings, and prints in the artist's possession." Some [illegible] A second volume appeared in 1799. The work, [illegible] *Dictionary of National Biography*). He [illegible] in 179[illegible] of *A Excursion Down Medway* [illegible] Francis Grose [illegible] and died in [illegible] He published *Picturesque Views on the River Thames*, [illegible] *Picturesque*

HARVARD COLLEGE LIBRARY

Views on the River Medway, [illegible] volume: *Picturesque Views on the Wye*, [illegible] volume; [illegible] (1797) [illegible] in Norfolk Street, Strand. Hitherto [illegible] believe [illegible] sceptic to [illegible] *Lotti re* [illegible] MSS. [illegible] which he [illegible] knowledge [illegible] much, even [illegible] William Henry had [illegible] to the [illegible]. This, however, [illegible] "another story" many times [illegible]. It has been told in [illegible] lines by [illegible] James [illegible] in another [illegible] novel [illegible] entitled *The Fair of the Town*. Samuel Ireland published in 1796, the year in which the forgeries were exhibited and the bubble burst, a "vindication" [illegible] conduct, the purport of which was to exonerate himself from all knowledge of a participation in the [illegible]. Nevertheless, there is considerable doubt [illegible] as to how far the father participated in [illegible] acknowledged by the son. Doctor Ingleby, [illegible] in LL.D. and learned in Shakespearian lore, [illegible] book published in 1859, *The Shakespeare Forgeries*, with an appendix relating to the Ireland [illegible], believed strongly in Samuel Ireland having [illegible] original concocter of the whole scheme of [illegible] and the person who himself forged several [illegible]. He emphatically declares that [illegible] Ireland's was, in fact, a manufactory of [illegible] done for the sole object of making [illegible] (Appendix, pp. 100, 101). As to the [illegible] pseudo-poem of Shakespeare (here reproduced [illegible]) *Confessions of William Henry*

PORTRAIT OF SHAKESPEARE BY SAMUEL IRELAND

Ireland, containing the particulars of his fabrication of the Shakespeare manuscripts (London, 1805), of the "purchase of a drawing in Butcher Row," and "alterations made in the drawing" on pages 108, 109, 110. The whole work is evidently written by one who "gloried in his shame." Nevertheless, it was extensively purchased and read, although nowadays not easily obtainable.

Thus, by means of these short notes, it is to be hoped that any obscurity that may have existed has been cleared up, so that our readers may be enabled to differentiate between the three holders of the name of Ireland here dealt with.

[NOTE.—*For much valuable information obtained for the purposes of this article and on other matters, the writer is indebted to his friend "John o' London," whose knowledge of the city of his adoption is like that of Sam Weller, junr., "both extensive and peculiar." "I know that man, he comes (not indeed) from Sheffield" but from the North: his pen name is surely justified by the manner in which he has assimilated the highways and byeways of the Metropolis, taking in and giving out facts concerning them, as it were, "through the pores." There lies before me as I write a much-prized presentation copy of a "Book for a Rainy Day: or Recollections of Events of the Years 1766 to 1833," by John Thomas Smith, edited with an introduction and notes by Wilfred Whiten, with illustrations from contemporary prints (Methuen and Co., 1905). The work of the editor must have been a true labour of love, for the preface and plentiful notes at least double the interest of a book which depicts London in the olden times, when the Holborn Viaduct was unthought of and the Thames Embankment was a dream.*

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*

UNIDENTIFIED PORTRAIT (No. 1).

DEAR SIR,—I send you a photograph of an old oil portrait I have of a divine. Will you kindly reproduce it in your Magazine in the hope that one of your readers may be able and kind enough to inform me of the name of the artist and of the divine?

Yours faithfully, GEORGE TEMPLE.

UNIDENTIFIED PORTRAIT (No. 2).

DEAR SIR,—I enclose a photograph of a portrait of a gentleman, and shall be obliged if any of your readers can tell me who the portrait represents.

I am, dear sir, yours faithfully, GEO. TEMPLE.

UNIDENTIFIED PORTRAIT (No. 3).

GENTLEMEN,—Enclosed please find photograph of painting by T. Lawrence, dated 1791; and, as I have been unable to get the subject identified here, I shall be pleased if you can assist identification through your valuable publication, THE CONNOISSEUR MAGAZINE.

Yours respectfully, ALEX. ALLISON.

NELSON'S CHELENGK.

DEAR SIR,—It may interest some of your readers to know that the diamond *Chelengk, or Plume of Triumph* presented to Lord Nelson by the Sultan of Turkey is on view at the United Service Museum in Whitehall. The excellent reproduction of Thomas Burke's fine stipple engraving of the great admiral gives a fine but not absolutely correct representation of it. T. Burke had seen the admiral, but the jewel was most probably described to him.

Yours faithfully, R. HAWKING MARTIN.

UNIDENTIFIED PORTRAIT (No. 1).

UNIDENTIFIED PORTRAIT (No. 3).

UNIDENTIFIED PAINTING

Unidentified Painting.

Dear Sir, I should be glad if any of your readers could assist me in identifying the house represented in the painting of which I send photo.

Yours faithfully,

J. D. P.

Unidentified Portrait.

Dear Sir,—*Re* portrait No. 4, page 58, of the May number of The Connoisseur Magazine, I wish to thank Mr. F. W. Jackson (Oxford) for the information he has given in July number, page 198, also Mrs. Rachael Poole for her letter in August number, page 276. In reply to the latter, I purchased the portrait twenty-five years ago from a local pawnbroker. Since then I have ascertained that many years before it was sold at a very fashionable residence in Derby known as "Bicket Hall." A well-known critic attributes it to Cornelis Janssen, etc.

Yours respectfully,

R. Whichelo.

UNIDENTIFIED PORTRAIT (NO. 3)

Portrait by W. Dobson, A2,321 (Brighton).

The personage is a knight or perhaps a knight commander of the Order of St. John of Jerusalem. If many English noblemen belonged to that special German Order (Johanniter Orden) I do not know. On the background, I think, a sail and a fortress are to be seen: this would indicate his position as a governor of a colony or something in that line. Which colour has the scarf he wears across his cuirass? Of which colour are the feathers on his helmet, if there is one on the table? The knowledge of this would bring us nearer to the discovery of his nationality.—F. v. A.

Re Warren Hastings Sword.

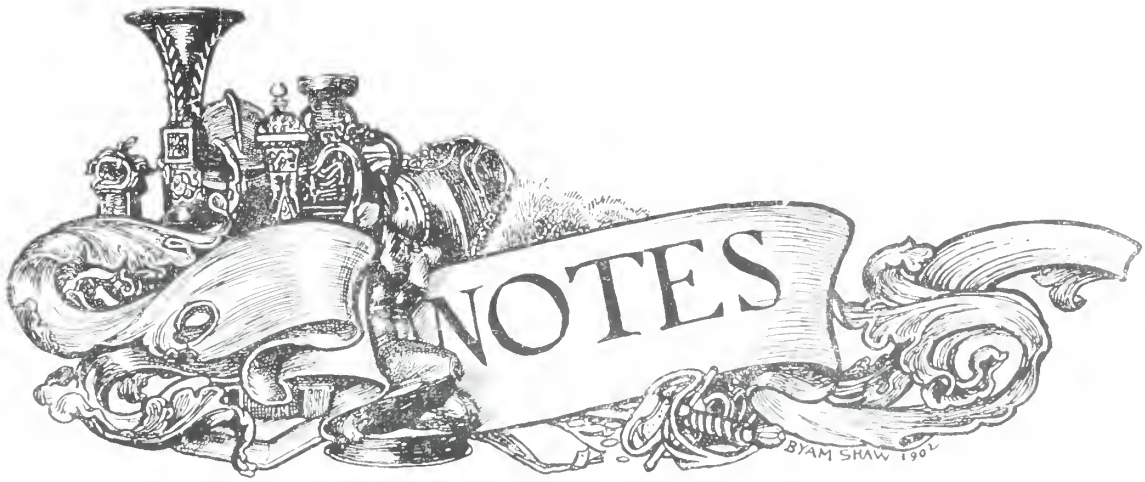
Dear Sir,—A scimitar-shaped sword with inscription on the scabbard, "Presented to Warren Hastings, etc.," was sold at Christie's a few years ago. Perhaps some of your readers could help me to find its present resting-place.

If so, I should feel greatly obliged.

Yours faithfully,

Alick P. F. Ritchie.

PORTRAIT OF CATHERINE MARIE ANNE
BY ALEXANDER



Enamels (Crystal and Jade)

An interesting collection of enamels and art objects in crystal and jade, is illustrated in the photograph below. In the centre, mounted on a carved wood stand, is a carved rock-crystal bird, with silver-gilt enamel mounts set with stones, from the collection of the late Sir Thomas Lucas Butt. At the foot is a silver-gilt enamel and crystal figure, Venetian work, about two centuries old, while on the left is a tazza of enamel and crystal, and on the right a cornucopia enamelled on silver, with jewelled cover. The smaller pieces consist of a jade oblong shaped vase and cover, a vase with rings, a jade dolphin and figure on carved wood stand, a Kylin and figure, a solid rock crystal bottle, and a shepherd with dog running of the same, and an openwork box and cover and a silver-gilt reclining figure with mother-of-pearl body on [illegible] plinth.

Raphael By Adolf Paul Oppe (Methuen 12s. 6d. net)

[illegible] lasting influence [illegible] in general the result of uninformed [illegible] and [illegible] respect no one [illegible] more than Raphael. The [illegible] of [illegible] far high above [illegible] Titian, Velazquez, Rembrandt, the oracles of to-day are [illegible] far below the level of the [illegible] the layman interested [illegible] bewildered [illegible] would have some sane, un[illegible] opinion on [illegible] Raphael's work. Mr. Oppé [illegible] the ideal person to render such service, does [illegible] the balance of critic[illegible]m, past and present. He knows his subject thoroughly, and he is very painstaking [illegible] effort to be impartial in his acceptance or rejection of this or that picture. We may disagree with him now and again in his attributions and in his ideas of [illegible] and original composition, but his sincerity is never in doubt. He would destroy some popular faiths, among them the belief in the great merit and beauty of England's £70,000 Ansidei Madonna. His severity in dealing with the figures is not altogether undeserved, and his desire to be fair is evident in the eulogy of the architecture and the landscape background. On the other hand, he is on the side of the public in its admiration for *The Transfiguration*. This painting was left unfinished, and Mr. Oppé differs from other experts as to the parts completed by Raphael's assistants. He confines the acclamation to the heads and draperies of the apostles, which, in our view, have every sign of divers authors. Mr. Oppé himself somewhat detracts from his praise by stating that the qualities he describes are due to the inspiration and method of Leonardo. Raphael was responsible in great measure for the difficulty in differentiating his work from that of his pupils. He was brought up under the influence of the fluent conscience of Perugino, and never hesitated to employ assistants, as in the case of the Montelucian *Coronation*. Like his master, he became the head of a manufactory, and his chief helpers were Giulio Romano and Francesco Penni. At his best Raphael was a very great artist, whose later work was stultified by pressure of commissions. To a large extent he was dependent on the genius of his contemporaries for inspiration. He was the sensitive plant of the High Renaissance, and his paintings are [illegible] of all that was excellent and most feeble in the art of that period. Mr. Oppé gives too many illustrations, and some of the reproductions afford an [illegible] impression of the original pictures. Among the [illegible] the early *Crucifixion*, which is [illegible] in the collection bequeathed to the National Gallery by Dr. Ludwig Mond. This work, which is valued at about £[illegible]0,000, was painted for S. Domenico, Urbino, [illegible] before Raphael had reached his [illegible] year and when he was still strongly influenced by Perugino. At the Dudley Sale in 1892 the *Crucifixion* fetched £11,[illegible], having cost Lord Dudley £[illegible]. Another admirable reproduction is that after the beautiful *Madonna del Granduca*, in the Pitti Palace, Florence.

Aquatint Engraving By S. T. Prideaux (Duckworth & Co., 15s. net)

AQUATINT ENGRAVING came to England as a foreign art, and was practised in this country from 1774, when Paul Sandby produced the first plates in sepia, and a year later his first coloured set of "twelve views in aquatinta from drawings taken on the spot in South Wales." For half a century, till lithography dethroned it, the art of aquatint, especially in coloured illustrations to sumptuous sets of volumes, was practised by a long line of able workers, whose names are made familiar to the collector by Mr. Prideaux, who modestly terms his stout volume of some four hundred and thirty pages "A chapter in the history of book illustration."

Aquatint engraving, to be more correct, is aquatint etching, for the process is etching in tone, as its technique, with its stages of "biting in" with acid, is related to that of the etcher, while its tone results are akin to the effects obtained mechanically by the mezzotinter.

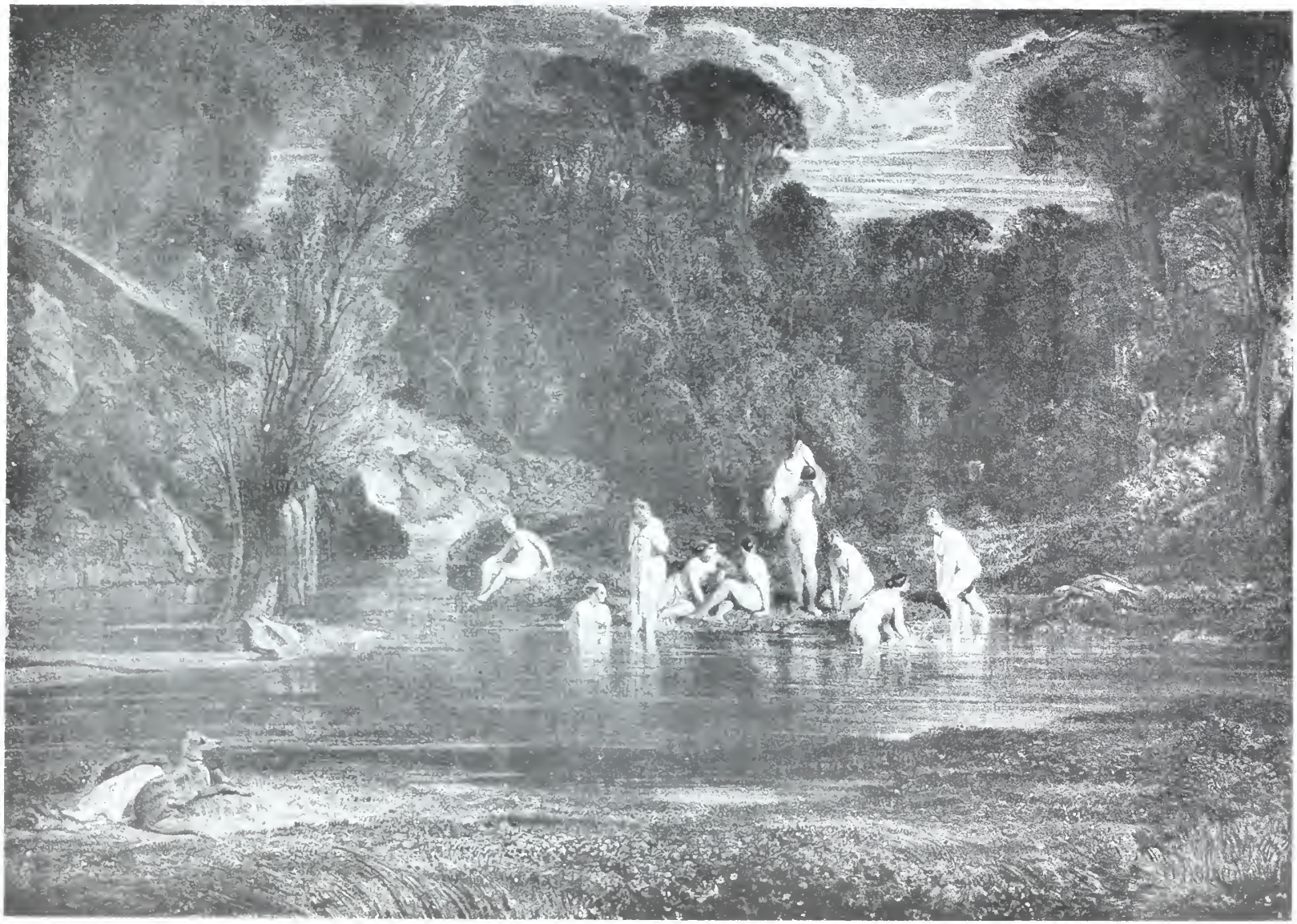
That an art capable of such tone effects should have been wedded to printing in colour is perhaps to be deplored, however beautiful many of the results may be. We know the jealous care with which the painter-etchers have themselves printed their own etchings, with added touches of art in so doing. When, therefore, we read of the "staff of 'washers' kept by Ackermann for the hand-colouring of the thousands of prints required for his fine art publications," we suspect the veiled hand of commercialism.

To collectors, as true collectors should be, bent on selecting the wheat from the chaff, there is in the volume before us ample matter in the appendices enabling a wide field to be covered. On the whole, as a personal predilection, we incline to uncoloured aquatints displaying their full tone values. The pure aquatint claims the attention of the connoisseur. As an etching in tone *Les Nouvellistes*, by Jean Baptiste Le Prince, gives us an individual note which etching cannot supply, which mezzotint could not accomplish, and unassailed by the later art, lithography. Le Prince, with his *Plan du Traité de la Gravure au Lavis* (the French title for the art), which he presented to the *Académie Royale* in 1750, was the pioneer of tone etching, and from him to Paul Sandby, the first English exponent, is one step.

A good list appears in the volume of Paul Sandby's aquatint plates. An allusion in a footnote is made to Angelica Kauffmann, an early worker in aquatint. In the next edition her plates might well be enumerated together with a list of the leading plates of Madame Prestel (*nee* Holl), who is mentioned. Mention, too, might be made of the French etcher Brunet-Debaines, who successfully reproduced in aquatint (not coloured) some of Turner's masterpieces.

Turner himself, as the volume tells, employed F. C. Lewis to execute a plate for the *Liber* in aquatint, but abandoned the process except as an adjunct, and Lewis's *Bridge and Goats* plate is the only aquatint in the series.

All students of aquatint and collectors who have neglected the golden period of the illustrated volumes by the Daniells, the Havells, and others, must consult this volume, which is exact, accurate, and compendious.



THE BATHERS — FROM A LITHOGRAPH AFTER DECAMPS — BY FRANÇAIS

The Bathers

This lithograph, after a painting by the great French romanticist, Decamps, is a beautiful example of the lithographer's art by his brother of the brush, Français, who was one of the last survivors of a most brilliant group of artists. Français, best known as a refined yet powerful landscape painter, executed some of the finest lithographs produced during a period when lithography in France was at a great pitch of excellence.

The extreme beauty of the print we reproduce is self-evident. The graceful grouping of the all-confident bathers, with their glorious surrounding of murmuring, luxuriant woodland, fills the eye with delight equally with the marvellous resource and skill employed to obtain so full yet subtle a scale of tones out of a black-and-white one tone.

A word or two, we may mention that the whole decorative scene irresistibly reminds one of the glorious and unrivalled compositions with which our own John Martin illustrated Biblical subjects, the works of Milton, etc. Martin, far greater as draughtsman and mezzotinter than as a painter, was endowed with a brilliant imagination, which possibly surpassed that of Turner himself, and he must one day resume the honourable place in British art now denied him.

Wesley's Chair

The chair on the left in the photograph reproduced is interesting as having being regularly used by John Wesley, the famous divine, when conducting services in the kitchen before any chapel was built. The ware on the dresser has been in its present position for generations.

JOHN WESLEY'S CHAIR

Jeypore Pottery

Specimens of Jeypore pottery, from the North-West Provinces of India. The clay is very white and the glaze rough, but the effect is good, the colours being so "clean" and bright. Most of the forms are after the old Roman, and are very quaint and graceful. The patterns used are largely geometrical, although some of the decorations are floral; the leaves and flowers generally appear inside a conventional outline. Indian gods are painted as central patterns surrounded by the usual flowing lines, or stiff squares and triangles. The colours are blues, both light and dark, and a kind of muddy terra-cotta, but the specimens in the picture are entirely of blues and white.

The pottery designs are supplied by the Jeypore School of Art, which was built by the present Rajah—quite the most enterprising of the Indian Princes—and small native children are trained there when they

JEYPORE POTTERY

are mere toddlers. It is no uncommon sight to see a tiny native sitting cross-legged on the ground just outside the school, with a slate or piece of rough paper and chalk, drawing freehand copies which would puzzle many of our art pupils.

backs and breasts being covered with the finest fine gives a very real appearance of pinions, even the softest down. There is a certain humour in the general attitude and expression. The male bird stands proudly with raised head and somewhat defiant

JAPANESE BRONZES

Japanese Bronzes

These two Japanese bronzes, representing a male and female stork, are remarkable for delicacy of outline and the fine work on the feathers. The whole of the birds' bearing, whether male or female, shows trodden, henpecked demeanour, giving the idea that she has just had a serious difference with her lord and master and has had the worst of the dispute.

Our Plates

[illegible] by [illegible] [illegible] the present [illegible] contained in the Lonsdale and [illegible] collection at the [illegible] designed [illegible] *[illegible]*. Similar [illegible] in the [illegible] from which many other of the [illegible] were taken. This is [illegible] troubled [illegible] of the place depicted. Had [illegible] added [illegible] to the interest [illegible] topographical artist, [illegible] actually before him only such [illegible] conceptions he wished [illegible] striving [illegible] the spirit of nature [illegible] actual aspect. And so it is of no [illegible] whether this particular work was painted on [illegible] or on those of one of the other [illegible] by which he loved to set his easel.

The portrait of Mlle. Dore hanging in the Victoria and Albert Museum, though allotted to the French [illegible] so far has not been identified as the work of any particular artist. That of *Queen Marie Anne*, by [illegible], which is included among the treasures at the Louvre, is a noteworthy picture of a noteworthy [illegible]. It is considered one of the masterpieces [illegible] great Spanish painter. The subject of it, the [illegible] Philip IV. of Spain, was a daughter of the House of Austria. Born in 1634, she did not exercise [illegible] influence over the affairs of Spain until 1665, [illegible] husband's death left her regent of her [illegible]. How [illegible] in that capacity was a stormy [illegible] almost the whole of her policy kept [illegible] with France, while the nobles, jealous of [illegible], were perpetually conspiring against her. Moreover, in 1672, they compelled [illegible] to abdicate [illegible] and retire to Toledo. She died in 1696. [illegible] of *Marie Louise*, by Weis, is also [illegible]. The picture of a *Girl with Fruit*, [illegible] by William Peters, R.A., is in the [illegible] Captain C. L. Stuart's Cuth row. It [illegible] specimen of the work of this well known [illegible] only member of the Church of [illegible] became a Royal Academician or [illegible] a painter.

[illegible]

[illegible] England, and Stadtholder of this country. It seems hardly possible that the conquering Napoleon or his generals—anxious as they were to introduce their own fashions—could have destroyed all the gorgeous furniture and decorative objects which they removed, still it is seldom authentic specimens saved from that period are to be met with.

This makes the example which we now illustrate of special interest. What were its vicissitudes during the early part of the eighteenth century are not known, but some forty years ago this mantelpiece came into the possession of M. D. Hendriques de Castro, a well-known enthusiastic collector of fine specimens of Dutch art. After his death it was sold, together with the many other treasures he had collected together, at his house in the Niewe Heerengracht, Amsterdam; recently it was acquired by Messrs. Lenygon, and is now at 31, Old Burlington Street.

This overmantel is illustrated in Daniel Marot's great book, and is there described as having been designed for King William III. In many details it resembles other work which he executed for his same patron at Hampton Court. The carving on the supports on each side is somewhat Italian in feeling, but equals the contemporary work of Grinling Gibbons in this country; the rudder and keys on the one side are emblematic of Prudence, and on the other the sword and balance represent Authority. The upper part frames a flower painting of considerable merit; this was painted by Rachel Ruijsch. Her works are comparatively scarce, but examples are to be found in the galleries of Amsterdam, Berlin, Dresden, The Hague, and Munich.

Books Received

[illegible] Sir Edwin Darning-Lawrence, by Sir Edwin Darning-Lawrence, Bart., 2s. 6d. net. (Gay and Hancock.)

Darlington's [illegible] and [illegible], by E. C. Cook, edited by Ralph Darlington, F.R.G.S., 6s. (Darlington & Co. and Simpkin Marshall & Co.)

The [illegible] of an Old-world Garden, and How I made it in a London Suburb, by George Hillyard Swinstead, R.I. (Barnes and Sharsbrook.)

[illegible] English Homes, by Banister Flight Fletcher, F.R.I.B.A., F.S.I., and Herbert Phillips Fletcher, F.R.I.B.A., F.S.I., A.M.I.C.E., 12s. 6d. net. (Methuen & Co.)

Home Movies and Decorations, fourth edition, enlarged and corrected, by D. Hastings Irwin, 15s. (L. Upcott Gill.)

[illegible] of Decorative Furniture, Part IV., by Edwin Foley, 2s. 6d. net; *[illegible]*, Part II., by M. W. Brockwell and F. G. Konody, 2s. 6d. net. (T. C. and E. C. Jack.)

[illegible] 1896, by A. M. Broadley, 35s. net. (T. Fisher Unwin.)

[illegible] Pictures, from the French of [illegible] McLeod, 3s. net. (William Heinemann.)

[illegible], by N. C. Aveling, 1s. (Neill [illegible] Co., Ltd.)

[illegible] the Most Famous [illegible] Nineteenth Century, Vol. III., by [illegible] Good, translated and edited by Edward [illegible], £1 5s. net. (Macmillan & Co., Ltd.)

"The Royal Photographic Society of Great Britain" and "The London Salon of Photography"

THE Autumn Season is fast approaching, and by the time these lines appear it will have arrived. During the holiday interregnum the West End galleries have been filled with the unsold remnants of their summer exhibitions, and with photographs. The origin of this last item rouses enquiry. Photographers, more especially amateurs, are not ultra modest. They take pleasure in showing their achievements to as large an audience as they can command. Why, then, the members of the Royal Photographic Society and of the London Salon—the élite of the photographic world—should hold their annual exhibitions in the dead season, when everybody who is anybody is out of town, is a mystery. Such was the case, however. The first-named Society completely filled the walls of the Royal Water-colour Society's galleries with a most interesting display, which illustrated the entire range of photography. The range is an immense one, though curiously hedged about with limitations. The camera can depict anything with a fidelity that no artist can emulate; but it can only depict one thing at a time. An exposure sufficient to reproduce a perfect picture of the sky will leave the earth [illegible] and if the earth be retained [illegible] the sky becomes a blank. If one portion of [illegible] the rest of it [illegible] of an object in the foreground [illegible] that a photographer [illegible] A [illegible] produce photographs which [illegible] that of the [illegible]

[illegible] the Royal Society's Exhibition the quality of the work shown was remarkably high, and yet it must be confessed that the pictures which most completely satisfied the eye were the least ambitious ones: those in which the photographer, instead of attempting to rival the painter, gave us literal representations of nature. The natural history section was especially happy. No artist could attempt to give such intimate representations of bird life as were contained in the work of C. J. King, George A. Booth, William Bickerton, C. W. R. Knight, Arthur Duckworth, and half a dozen others, nor must the *Otters*, by Douglas English, or the *Kitten*, by Rev. A. E. Corner, be forgotten. Of scientific photography—the representations of spectra, of germinating wheat, insects, germs, and the wonders of the heavens—and radiographs there were many wonderful examples, while the progress of colour photography was shown in a number of autochromes and other transparencies, of which those by E. A. Barton, J. C. Warburg, Ellis Kelsey, and H. Essenhigh Corke must be singled out for special praise. In the general section it was difficult to realise that many of the photographs were not taken from pictures. The pictorial quality could not be esteemed wholly a gain, for often the artist [illegible] of [illegible]. Of these were many notable [illegible]. Mrs. G. A. Barton's *Soul of the Rose* was [illegible] from the artistic charm [illegible] *The [illegible]*, by W. [illegible] S. Ferguson, [illegible] *On the [illegible]* [illegible] W. D. Murphy, and J. B. [illegible] *The Night Watchman* [illegible] *A Sea Coast* [illegible] portrait of an old woman [illegible] powerful piece of work [illegible] A camera, however, could [illegible] attained [illegible] variety of tone [illegible]

[illegible] —beats [illegible] *Tide*, by F. J. [illegible] *Mirage*. [illegible] of C. F. [illegible] Keighley [illegible] of the [illegible] of a [illegible] world [illegible] art. [illegible] Mr. White- [illegible] Mr. W. [illegible] Ogden, A.R.A., can [illegible] than in his [illegible] *A Son of the Desert*, [illegible] being a render- [illegible] something of the Eastern [illegible] work well grouped and [illegible] E. F. Holden, a repre- [illegible] Dutch maiden standing on a [illegible] background of western sky, made a [illegible] Of landscapes, the render, broadly [illegible] *Clouds*, by John M. Whitehead, and the [illegible] *Morning Mists*, by Charles F. Inston, and the [illegible] *Forest*, noteworthy for its wealth of detail, [illegible] the most successful. The *Sunshine* of [illegible] a charming little boy and girl entering [illegible] window, made a delightful composition, in [illegible] management of light and shade was thoroughly [illegible] *A Nocturne*, by Mrs. Jeanne E. Bennett, [illegible] only rendering of the nude shown, was a [illegible] of a graceful model, though the [illegible] somewhat too accentuated. *Carosa* [illegible] H. Wilding's weird grandeur reminded [illegible] by Doré. Other works that should [illegible] *The Temple Fountain*, by A. H. [illegible] *Castle Evening*, by Peter Ore; [illegible] *Curve* by E. W. Lynch; *Portrait Arrang-* [illegible] C. Dr[illegible] Kay; and the fine portrait [illegible] *An Argument*, by Miss Brenda Johnson. [illegible] of the London Salon of Photography [illegible] of the Fine Art Society, 148, New Bond [illegible] was [illegible] a smaller and more limited in its [illegible] of the Royal Society. Here the scientific [illegible] were accent; the display was [illegible] circulating, the art of the painter, [illegible] to the admirable arrangement [illegible] number neither of examples [illegible] of monotony, or that the [illegible] slightly [illegible] higher, [illegible] the general effect of the exhibition [illegible] fascinating. Great [illegible] the rendering of the subject. The [illegible] schools almost as clearly [illegible] those of painting, and [illegible] of the work of another [illegible] *The Gilded Door* and *A Decorative* [illegible] showed in a marked degree [illegible] of Whistler's [illegible] harmony, the lines [illegible] of the light upon [illegible] of the work of that master of [illegible] art and epigram; [illegible] photographs been placed [illegible] among a series of these [illegible] pictures, they would have passed almost without question. *Grief*, a study of the nude, by H. B. Mordurn, was dignified and expressive, the posing of the figures and breadth of treatment recalling a fine piece of statuary by Rodin. Another nude study, *The Magic Flame*, by J. Harold Liebrich, if somewhat more realistically treated, happily expressed the grace and beauty of a young female form. Of portraits, there were a charming *Group* by Frank Eugene, another of *A Mother and Child*, by Rudolph Duhrkoop, and a third, entitled *Mutter and Kind*, in which the stiffness and awkwardness of pose usually apparent in photographic work of this kind was happily absent. *The Park*, by Frank H. Read, was frankly impressionist. A delicate effect of snow against snow, suggestive of Japanese influence, entitled *In a Treble Key*, by Will A. Cadby, was subtly decorative. The *Italian Chateau in France*, by Frederick H. Evans, attained much of the quality of a fine etching. A capital marine study, *Evening in Harbour*, was the work of F. J. Mortimer, who was also represented by the richly toned *Shadow of the Mill*. Will A. Cadby's portrait of *Gabriel Younghunter* had the delicate quality of a silver-point; other successful figure-studies included *A Girl in Turban*, by Mrs. G. A. Barton, *The Boy and the Book*, by W. H. House, *The Dancer*, by C. Yarnall Abbott, *Clairette*, by Margaret Venables, and *Charlie Thomas*, by Winifred H. Prout. Of landscapes and urban scenes there were many excellent examples, notably *The Law Courts*, by Alex. Keighley, in which a fine atmospheric effect had been attained without undue sacrifice of detail; the strong *Pilgrimage Mt. St. Michael*, by the same artist, also deserves mention, as did a misty *Landscape*, by F. J. Brougiere, the beautiful snow study, entitled *Winter*, by Leonard Misonne, the *Three Birches at Bertram Park*, and the poetical *Lake of Shadows*, by J. M. C. Grove. *The White Rabbit*, by F. Mitchell Elliot, was a brilliantly-rendered effect of sunlight. Many other works deserved eulogy, perhaps, equally as well as those already mentioned; but where, as here, the quality of an exhibition is so generally high, it is difficult for a critic with a limited amount of space at his disposal to allot it among the various claimants; he is perforce compelled to select a limited number of characteristic subjects and cite them as samples of the remainder.

North British Academy of Arts

How is it that modern artists so frequently choose themes utterly lacking in interest and beauty? This thought was engendered by a visit to the exhibition of the North British Academy of Arts held at the rooms of the Royal British Society of Artists at Suffolk Street. It was not a good exhibition; at least half the works shown might have been weeded out with great advantage, and, among the remainder, one was struck by the number of subjects which were not worthy of the skill and labour devoted to perpetuating them on canvas. These were generally rendered on a large scale, for it appears to be an idiosyncrasy of artists to proportion the size of their canvases in an inverse ratio to the attractiveness of the themes depicted.

Thus Daniel A. Wehrschmidt gave us *An Old Haymaker* the size of life, in which the sitter's garments were realized with a precision and accuracy that ensured the entire absence of any sense of mystery or suggestion to veil their natural ugliness. P. Carrall Place, in his picture of *A Corner*, executed on the same scale, introduces us to a gigantic pot and other still-life objects, which, possessing no beauty in themselves, could not have been rendered beautiful by the most consummate art. *The Four-post Bedstead*, by Miss Rowley Leggatt, was fortunately smaller, yet in this the skilful painting of the counterpane—a masterly piece of work—and of the head of the occupant of the bed, did not avail to disguise that the large masses of plain woodwork which formed the principal feature of the picture were utterly lacking in interest. A score or more of other instances might be adduced, but the foregoing will suffice to illustrate an unfortunate trait in many modern artists, which detracts largely from the sale of their work. Among other artists represented were the late Sir Wyke Bayliss, of whom several characteristic examples were shown; Sir E. J. Poynter, whose metallic precision of technique was hardly seen to advantage in his portrait of the Duke of Northumberland; and Claude F. Barry, in whose important canvas of *A Wet Day, St. Ives*, the greyness of the general effect was happily relieved by the shimmering light on the water of the harbour, and the gleams on the wet roofs of the houses. Edouard Van Goetham had several impressionist water-colours, true in colour and tone, if occasionally too summary in their method of expression. Some breezy landscapes were by A. Bowman Potter. Alfred Oliver's *Fin Rosealie Hues of Early Dawn* was a poetical and well-toned rendering of snow-covered mountains wreathed about by morning mists and suffused with tender colour. In *The Fairy Story*, by Garnet Woolley, the artist was most successful in reproducing the traits of childhood, and in investing his figures with an atmospheric environment; while a capital portrait of Mrs. George R. Thompson, easily and unaffectedly posed, and distinguished by a high quality of technique, was exhibited of Miss Constance Chalk Bright.

At the Brighton Art Gallery, Mr. Henry D. Roberts, the enterprising director, who has done so much to popularize the latest phases of modern art, is showing a collection of works by the late Miss Sarah Dodson. This lady, in America in her birth, like so many of her compatriots, owed her training to France. Her career was one of some distinction, and had she not been handicapped by the effects of an accident, which occurred in 1893, it is probable that she would have taken a very high position in the world of art. She was gifted with a vivid imagination, an intense love of nature, and a happy facility of composition; these qualities, combined with that infinite capacity for taking pains which is said to be the distinguishing trait of genius, enabled her to render her work most interesting.

Pictures by Miss Sarah Dodson

The sending in days for the thirty-sixth annual exhibition of the Sheffield Society of Artists at Montgomery Hall, Sheffield, have been fixed for November 4th and 5th. The private view takes place on the 11th, and the exhibition will remain open until December 10th.

The Sheffield Society of Artists

The Lord Mayor of London opened the Autumn Exhibition at the Walker Art Gallery, Liverpool. The exhibition this year possesses several features of unusual interest. Besides the usual array of leading pictures of the year from the London exhibitions, it contains an important collection of Continental work, and special displays by the members of the Royal Society of Miniature Painters and the Pastel Society, while the black and white work is unusually strong.

The Liverpool Autumn Exhibition

Mr. J. Charles Cox in his carefully compiled volume on Parish Registers gives us a wealth of interesting information concerning them. Though a few existed anterior to the time of Thomas Cromwell, it was this great minister of Henry VIII. who, in 1538, decreed that they should be kept in every parish in England. The registers contained not only the records of births, deaths, and marriages, but also chronicled any other noteworthy events that the incumbents thought worthy of insertion, and in this way we occasionally get vivid sidelights thrown on contemporary history. Thus, we learn that at the time of the Spanish Armada 40,000 men, between the ages of sixteen and fifty, were assembled at Spennymoor, Durham, "ready to serve her majesty when the hold be called." The Civil War was a fruitful source of such entries, the most tragic, perhaps, being the entry in the register of Chapel-en-le-Frith, which records that on September 12th, 1648, 1,500 prisoners, taken by Cromwell at Worcester, were confined in the building, and a few days later the burial of forty-four of the captives, who died after having escaped from this monstrous act of overcrowding. A curious practice in pre-Reformation marriage law was that godfather and godmother were regarded in the same light as the natural parents, and the child and the godparents within the same prohibited degrees of affinity as if they were blood relations. Annulments of marriage on the ground of the infringement of this rule were fairly common, and were often accompanied by the punishment of the offenders; thus, John Horsham, of Uxbridge, in 1493, was sentenced to be three times whipped round the market-place and chimney for marrying Dionysia Thomas, a goddaughter of his former wife. Innumerable other interesting extracts might be made from this valuable book by Mr. Cox. It will doubtless become a standard work, and should prove of the utmost utility to historians, antiquaries, and those who are interested in studying the

"The Parish Registers of England," by J. Charles Cox, LL.D., F.S.A. (Methuen & Co., Ltd. 7s. 6d. net.)

[illegible] of Engraving in the Fifteenth Century, and early [illegible] epochs.

"Darlington's London and Environs" By E. C. Cook and E. T. Cook, M.A. (Darlington & Co., 6s.)

[illegible] to see, and how to [illegible] *Darlington's London and Environs* [illegible] information is con[illegible] concisely, and in an [illegible] manner. The letterpress of the new edition of this admirably [illegible] volume has been brought up to date by Mr. E. T. Cook, who, considering the gigantic nature of his task, nearly two thousand places of interest being described, has acquitted himself remarkably well; his chapters on the art galleries of the metropolis are so well written that, to the visitor who has only time to linger over the more important items, they will prove a handier guide than the official handbooks. The illustrations, chiefly from pen-and-ink drawings, are clearer and more artistic than those usually associated with a work of this type; the town maps are excellent, but in the bird's-eye view of central London, Westminster Cathedral is not given, the tram route along the Embankment is omitted from the railway and tramway map of London and Suburbs, and the Great Western new main routes are not shown in the railway map of England.

"Some Old Masters," by John Nevill (The Stafford Gallery. 1s.)

A TASTEFULLY mounted little brochure on *Some Old Masters*, by John Nevill, gives us the writer's views on fourteen masters of various schools, ranging from Memling to Millet. Mr. Nevill expresses himself with considerable fluency; and if one does not always coincide with his criticisms, they have at all events the merit of originality. The work is very well illustrated, and is written in an interesting manner.

William Holman Hunt

THE death of Holman Hunt, at the age of eighty-three, removes from among us the last of the great trio who founded the pre-Raphaelite brotherhood; the others being Rossetti and Millais. Of these, Hunt was the only one who consistently followed the principles of the brotherhood throughout his career. They were inborn in him; his facility for imitative art showing itself long before he adopted painting as a profession. He relates that when, [illegible] boyhood, he was working at a Manchester warehouse in Cateaton Street, he beguiled the monotony of his occupation by drawing flies on the grounded glass window of the dingy little room which served him as an office. Bits of [illegible] served for the bodies, [illegible] for the wings; and at a little distance [illegible] the deception was perfect. Day by day the number of [illegible] motionless, he employed, on coming [illegible] copied [illegible] on the window, [illegible] seems to have more than [illegible] it, and took his handkerchief to brush them away. This mimicry of nature was to show itself in more exquisite and wonderful forms in his pictures; but he was not merely an imitative artist, his work being marked by high imaginative qualities. It was this union which constituted Hunt's strength. Other modern artists might have painted the minute detail shown in the *Light of the World*, but only Hunt had the power of realising the figure of Christ in a manner which should satisfy the aspirations of the great bulk of the English-speaking peoples.

The Collection of the late Thomas Wyatt

THE collection of pictures, prints, and antique furniture formed by the late Mr. Thos. Wyatt, of Clapton, is now being exhibited at Messrs. Story and Triggs's (Queen Victoria Street). Mr. Wyatt was an amateur of catholic tastes, and as a result of thirty years' cultivation of his hobby, he accumulated many characteristic works of the English and Continental Schools of the seventeenth, eighteenth and nineteenth centuries. The styles of the exhibits are pleasantly diversified.

Mantelpieces

MESSRS. ROBERSON'S (83, Knightsbridge, S.W.) have on view a very interesting collection of mantelpieces of the best periods and styles. The exhibition, which is strongest in specimens of English work, includes many beautiful examples, and will well repay a visit.

Decorative Art

ENGLISH decorative art is gradually making its way on the Continent. Among recent successes achieved by London firms are those of Messrs. Osborne (2, Hanover Square), who were entrusted with the task of decorating the Palace of V. de Chavarri, Bilbao, and a portion of the Casino at Madrid.

Booksellers' Catalogues

OWING to the late arrival of many of the catalogues sent in for review, the article on Booksellers' Catalogues, which was announced for October, will not appear until next month.

Forthcoming Publications

THE publication of several important and interesting art books is announced for the forthcoming season. Messrs. Lawrence and Jellicoe will issue a profusely illustrated work on *French Line Engravings of the Late Eighteenth Century*, with an introduction and Catalogue Raisonné by H. W. Lawrence and Basil Dighton. A full description of all the states of the plates mentioned will be included.

Messrs. Henry Young & Sons, of Liverpool, will publish Dr. Harrington's description of *The Engraved Work of Sir Francis Seymour Haden, P.R.E.*, which will be illustrated with 250 plates, practically the whole of his etched work.

MARIE LOUISE

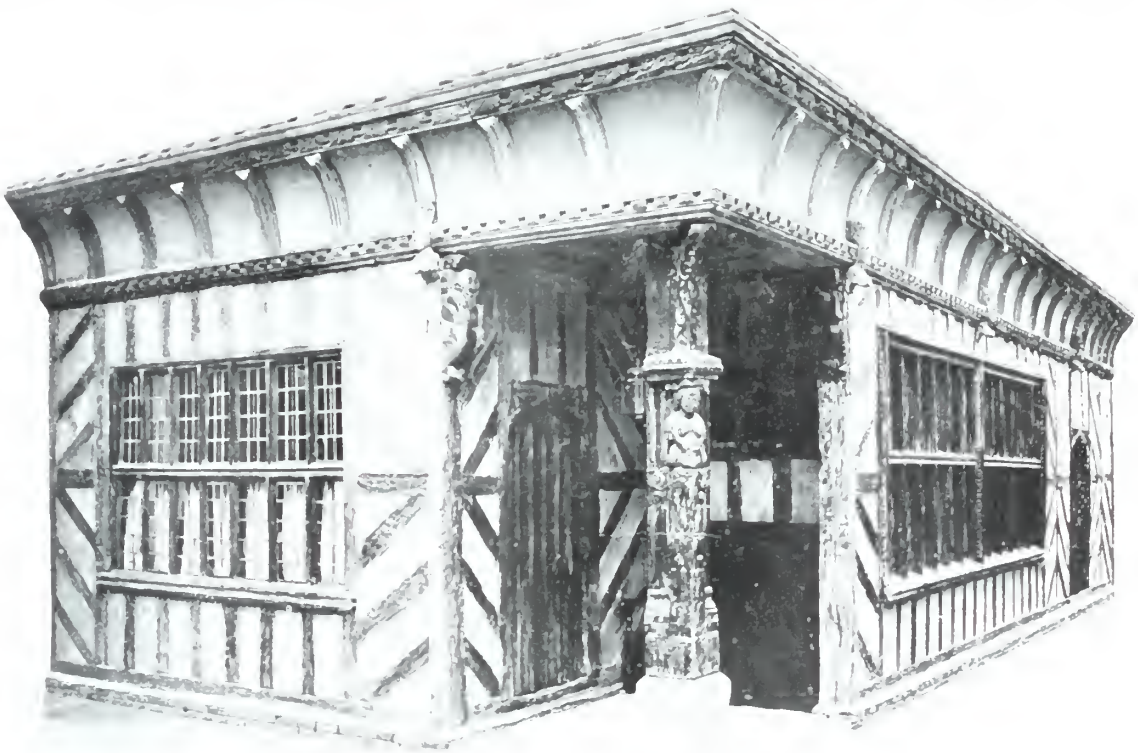
FROM A COLOUR PRINT BY D. WEIS

AFTER B. NOB. DE GUÉRARD 1808

The British Losses at the Brussels Exhibition By Cecil Boyce

THE fire at the Brussels Exhibition has long since completed its function as a nine days' wonder. Almost before its smouldering embers were extinguished other topics had usurped its place in the newspapers; and by the time exhibitors had taken stock of their losses they found the occasion of them regarded as ancient history. This is the way of the world. The universal craving is for novelty and sensation; the great mass of people seem only to read of events outside the ordinary run of things, and thus it is that, while the details of an *auto da fé* or a murder story are read and re-read with avidity, the record of a catastrophe which, like that of Brussels, is marked by no extraordinary features, speedily loses its hold over the public attention.

It may be thought that "catastrophe" is too strong an expression to be used in connection with the fire, yet no weaker one would suffice to do justice to the magnitude of the disaster. The burning of the British Section alone resulted in a money loss of over half a million; the Belgians were even greater sufferers, and the French Section sustained considerable damage. But the loss, especially that of the British exhibitors, could hardly be expressed in pounds, shillings, and



CARVING
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price. By an irony of fate the quality of the articles taken was unusually high—higher perhaps than has ever previously been the case. The officials who had supervised their collection were picked experts distinguished by sound technical knowledge and critical acumen: they had worked at their task for many months, organising and arranging, persuading devoted collectors to lend their most valued treasures, and urging manufacturers and dealers to send the finest specimens of their wares: they had formed a collection illustrating the industrial arts of England—of the past as well as the present—which perhaps has never been equalled outside the walls of a national museum. Practically all the exhibits were picked specimens, the finest of their kind procurable by the exhibitors, and in many instances absolutely unique. It would not be possible to replace them for the half million at which they were valued. Others as good in their way might be purchased, but it would be in a different way, for a choice piece of china or furniture or exquisitely woven fabric possesses as much individuality, and is as different to duplicate, as a fine picture.

Almost the whole of the collection was reduced to ashes, fitted for no better purpose than to serve as light manure on the Belgian farm lands. A little—a very little—was saved. The most important item in the salvage was one of the two large Mortlake tapestry panels of superb quality belonging to Lord Newton. The second was destroyed despite a gallant effort of an English official to rescue it, the attempt nearly costing him his life. In comparison with his fellow exhibitors Lord Newton may be esteemed fortunate: almost without exception they have lost everything they lent. The items were so numerous that a brief summary of some of the more important must suffice. Costly fuel for the flames was Mr. Clarence Wilson's china cabinet, a beautiful example of Chippendale filled with rare pieces of old Worcester and Chelsea ware. The cabinet and its contents were valued at over £4,000, and these formed only a portion of his exhibits, which included a number of choice specimens of sixteenth and seventeenth-century furniture. A chest of drawers in oak inlaid with ivory, belonging to the last-named period, was the property of Major-General Sir Coleridge Grove. Lady Northcliffe had to mourn the loss of a superb old English dresser, singularly well preserved: Lady Cowdray, of some delightful seventeenth and eighteenth-century chairs, fire-screens, and cabinets. Miss Lilian Colston's exhibits of old furniture and china comprised nearly one hundred choice examples. Mr. J. A. Turner had lent a unique collection of fifty-six toby jugs, which must have taken many years to gather together, and is practically irreplaceable.

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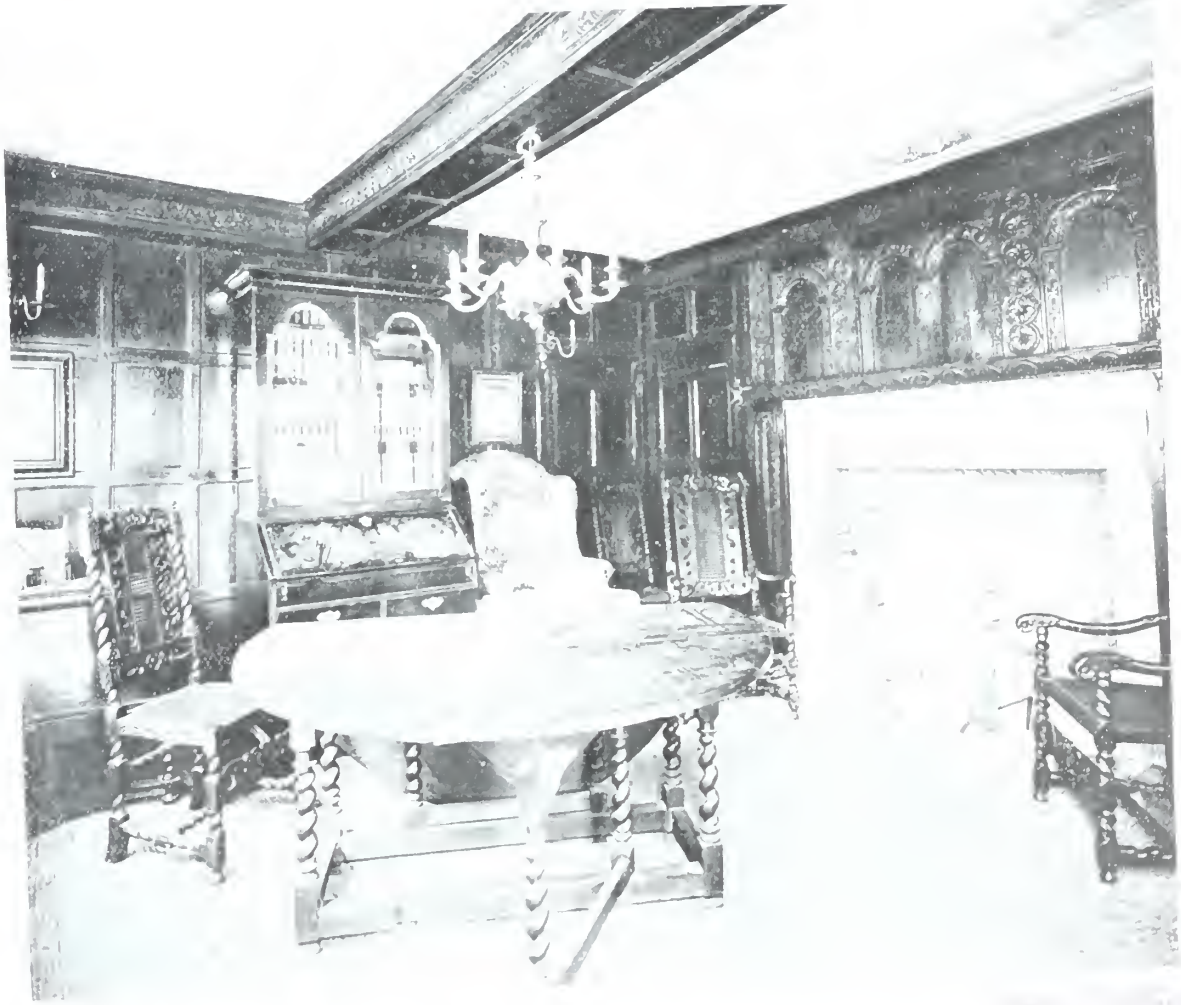
HISTORICAL LOAN COLLECTION

[illegible] Museum [illegible] an oak-panelled room [illegible] Elizabethan [illegible] It was [illegible] they secured [illegible] that [illegible] taken. [illegible] the [illegible] replicas [illegible] English silver [illegible] to Victoria and Albert Museum, which comprised well-nigh a hundred specimens fully illustrative of the English goldsmith's art for 600 years. Unless the Museum has a duplicate set, it is pitiable to think of the time and labour necessary to reproduce these examples again, the originals of which are scattered over the length and breadth of the Kingdom. Other private lenders who suffered included the Marquis of Anglesey, Mr. Alexander Argyll, Lady Denman, Mrs. Charles Doughty, Mr. J. H. Gill, Mr. Henry L. Hall, Mrs. Hansard, Mrs. Keightley, Mr. G. Leon, Mr. Alan MacLennon, Mr. J. Gardiner Muir, Mr. J. Dowell Phillips, Mr. James Ricketts, Mr. W. H. Frederick Walker, Lady [illegible], Mr. E. Story, Lord [illegible], and Mrs. Cheesington White.

The business firms [illegible] an even greater extent. In [illegible] the dimen[illegible] their loss it [illegible] remembered [illegible] firms are themselves collectors, and when their craftsmen produce an unusually fine example they retain it as a specimen of their products and as an example for future generations of workmen to emulate. In this way many of the older established houses have accumulated collections which in their special departments vie with any of those in public or private hands. In several instances such collections had been drawn upon for Brussels. Messrs. Josiah Wedgwood & Sons, Ltd., had hitherto sent few of their peculiar treasures to any exhibition. In this case they departed from their general rule and lent a fine collection of their eighteenth-century pottery. This has all been destroyed, and little consolation is afforded to them by the fact that the Tzar of Bulgaria was so pleased with their modern ware that he ordered two dinner services from them, for these, too, went the way of the rest. Sir Edward Burne-Jones's superb tapestry, *The Passing of Venus*, was lent by Messrs. Morris & Co. Messrs. Waring & Gillow were among the largest exhibitors. Their reproductions of an old Jacobean hall, and of an oak dining room of the ornate style of Charles II., were marvellous copies of famous originals, in which the smallest detail of fittings and furniture had been carried out with perfect accuracy. Doubtless in time they

[illegible] DOOR. REPRODUCED BY MESSRS. HOWARD AND SONS.

HISTORICAL LOAN COLLECTION



A ROOM IN THE [illegible]

CHARLES II. DINING ROOM BY MESSRS. WARING AND GILLOW

will be able to duplicate these again, though the task of constructing fine facsimiles is one which demands scarcely less skill than that of the making of the originals from which they were taken. The Elizabethan "Magpie" house erected by Messrs. Gill and Reigate was not a reproduction of the old but a reconstruction, for the timbers and everything of which it was composed were genuinely ancient. The exceptionally large carved mullion window which formed one of its principal features came from an old house on the quay at Ipswich. A unique corner post which supported the angle of the building and helped to form the square porch was of an equally early date, and the two oak panelled rooms—the simpler and older one an excellent example of early Jacobean work, the larger rich in detail of the Elizabethan period—were fine pieces of seventeenth and sixteenth-century work. The furniture they contained—and [illegible] many remarkable pieces included—were [illegible] of their respective styles. The exhibit [illegible] White Allom & Co. was also composed [illegible] materials bequeathed by the past; it [illegible] two panelled English rooms complete [illegible] furniture—a truly bald description for the sumptuous apartments. One, the William and Mary—Queen Anne room so much admired by the Tsar Ferdinand, was adorned with exquisite oak carving by Grinling Gibbons, and its antique chairs, writing desks and cabinets fittingly harmonised with the work of the greatest of English wood carvers. The other room, of the early Georgian period, was furnished with a fine dining table of the time, laid for eight people with silver and glass proper, vitrines furnished with old blue and white china, eagle console-tables, and contained a marble mantelpiece—a *chef d'œuvre* of the time when Gibbons's influence was still paramount. The Chinese Chippendale room of Messrs. Cowtan and Sons, Ltd., though largely furnished with fine modern reproductions, also contained many old examples whose loss is irreplaceable. These were almost wholly of Chinese work, and included a number of panels of ancient wall paper, elaborately hand-painted with birds and flowering boughs as fresh and unfaded as the day they were painted. The production of this is now a lost art, for Chinese painters no longer produce it. Of even greater interest were a series of spirited monochromes painted by old Chinese masters, in which every figure was replete with life and

HISTORICAL LOAN COLLECTION

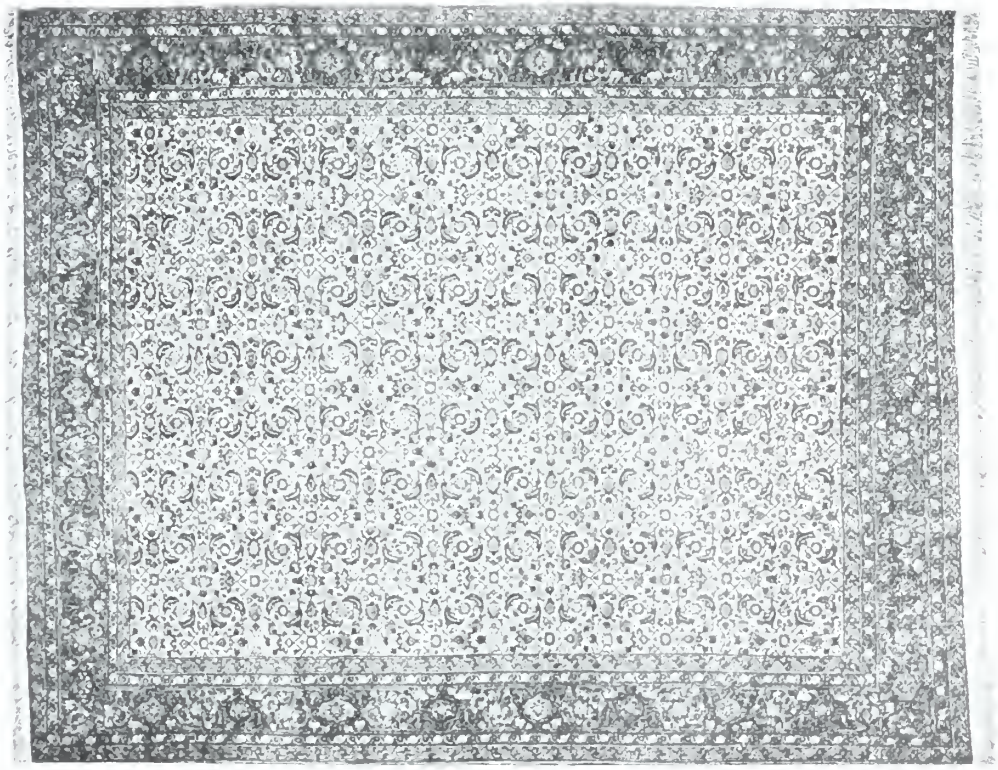
movement, which had been let into a screen. An oak-panelled seventeenth-century room had been admirably reproduced by Messrs. Howard & Sons, even the floor being faithfully copied from a time when the boards were not all of the same width. The old Persian carpets, a monk's bench, some cane-backed Jacobean chairs, and a round Dutch easy chair of the same period lent a quiet verisimilitude to the effect. Some modern furniture inspired by classical models was shown by Messrs. Stenhouse, Savage & Co., among them being a remarkable chair of wrought and chiselled iron decorated at the salient points with gold and colour. This was designed in the manner of the "X" chairs of the sixteenth century, which in their turn were a development of the ancient classical style, retaining their chaste dignity of form but having their severity relieved with beautiful enrichments. In the example shown, the work of the chiseller and chaser in the caryatides which formed the supports, and the lion's head occurring at the intersection of the two

FROM [illegible]

A ROOM BY MESSRS. WHITE, ALLOM AND CO.

DESK CHAIR BY MESSRS. [illegible]

DETAIL OF CHAIR



KIDDERMINSTER CARPET [illegible]

[illegible] of the "X," [illegible] a high degree of delicacy and refinement.

Of ceramic art the loan of many fine examples has [illegible] explored. Messrs. Wedgwood's exhibit has already been mentioned. Messrs. Doulton & Co. had many well-filled cases containing some of the choicest specimens of their wares; their exhibits practically epitomised the whole range of pottery, comprising as they did objects of a utilitarian character, as well as those of an infinite variety of exquisite form and colouration, intended for the delight of the eye. The glass exhibits of Messrs. Thomas Webb & Sons, besides a number of pieces of dainty table ware, included several examples of sculptured cameo glass by Mr. George Woodall. The most important of these was a plaque, eighteen inches in diameter, entitled *The Dance*, the largest work of its kind executed by the artist. The figures were in opaque white glass on a dark brown ground. A masterpiece of its kind, this plaque called the best classical models in its symmetry of design and the precision and delicacy of its technique. Mr. Bernard Moore was exhibiting a number of his wonderful glaze effects in old Chinese style, the secrets of which he has rediscovered, while Messrs. Minton had a display of the *pâte-sur-pâte* work perfected by M. Solon, some of whose finest vases have been sold for £800 and upwards. Mr. W. Howson Taylor showed a fine selection of his Ruskin pottery, a ware that has won golden opinions wherever it has been exhibited. In the examples at Brussels, the qualities that distinguish this pottery—beauty of form and colour and their perfect fitness to the materials used—were most happily marked. Messrs. Tooth & Co., of the Bretby art pottery, had a great variety of specimens of their mat and semi-mat glazes, transmutation glazes, Rouge Flambé and Gres Flambé. The Royal Barum ware of Mr. Charles H. Brannam was represented in a large number of forms, some being of a purely decorative character, and others adapted for utilitarian purposes.

MORTLAKE TAPESTRY. THE PROPERTY OF LORD NEWTON

The largest British exhibitors of gold and silver plate were Messrs. Elkington, who showed numerous important and valuable examples, as well as pieces of jewellery—one of which, a diamond necklace, was valued at £1,000—and bronze busts and statuettes.

ROYAL BARUM WARE BY MR. CHARLES H. BRANNAM

The fire reduced these fine specimens of the goldsmith's art, many of which were of an elaborate and ornate character, into a mass of molten metal. The firm, notwithstanding their large loss, readily responded to the request that they should again exhibit, and are now represented at Brussels with a fresh selection of their valuable and artistic productions.

In the Kashgar carpets of Messrs. Cardinal and Hartford the qualities of the antique products of the looms of Persia were reproduced on a scale that has been rarely if ever attempted before. The old carpets are as a rule comparatively small, seldom exceeding nine or ten feet in width; the larger exceptions being so rare as to command an almost fabulous price. Some of Messrs. Cardinal and Hartford's exhibits were eighteen feet wide; hand woven like the old, possessing the same fineness of texture, the same exquisite patterning and blending of colouring, and even reproducing the characteristic bloom so admired in old specimens, they attained a quality that would make even an expert doubt their modernity.

In the Fine Art Section, Mr. W. M. Power, of the Victoria Gallery, Westminster, gained *hors concours*, a well-deserved award for his interesting and varied exhibits. These included a number of his publications, by leading and modern exponents of engraving after old

PAPYRUS BY MESSRS. WEDGWOOD AND SONS

VASE BY MESSRS. DOULTON AND CO.

Greatest masters, which recalled the best traditions of an era in which England has always maintained a leading position. Other of the examples shown by him illustrated the process of picture cleaning as now practised, a qualification which means much, for of recent years the process has been so improved as to almost have been revolutionised.

It has been generally imagined that the entire loss of the exhibitors was covered by the insurance; this, however, was by no means the case. At the present moment I have before me a letter from an exhibitor in which he states that the articles he originally sent, valued at £180, were all fully insured, but the objects he has forwarded since, probably in quantities too small to be individually worth the cost of insurance, were none of them covered. He has totaled up the aggregate of these driblets and finds it amounts to £450. There are probably many other exhibitors in a similar plight. All honour to them, then, that instead of bemoaning the extent of their losses they have kept silence, and nobly supported the enterprise of the English officials in seeking to form, in the little space of time remaining before the close of the exhibition, a second British Section which shall perpetuate to a substantial extent the glories of the first.

VASE BY MESSRS. WEDGWOOD AND SONS

THE DAY OF [illegible] BY MESSRS. WEBB AND SONS

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Silver.—A2,609 (Essex). We have shown your sketch to several experts, who think that the object is probably a fish server; but they admit that it is of most unusual pattern for this purpose. The date appears to be London 1774.

"Early Summer Time," after B. W. Leader. A2,690 (Dunbar).—The value of this coloured print is about £1. The other plate you describe would not fetch more than about 5s.

Figure of Falstaff.—A2,703 (Hereford). The mark on your figure of Falstaff is an imitation of the old Sevres marks, and the figure is probably, therefore, quite modern, and of little value. Under these circumstances we should like to see one of your Dresden cottages before giving a valuation, as they may be also modern.

Bartolozzi Prints. A2,711 (Paddington). The values of good impressions of the prints you mention are approximately: *Cupid and Psyche*, £3; *Venus and Adonis*, £4; *Mrs. Abingdon*, £4. The description of *David Garrick in Comedy and Tragedy* does not enable us to value it. If it is an original print by E. Fisher after Reynolds it may be of considerable value, according to quality and condition.

Staffordshire Saucer. A2,714 (Ealing).—Your saucer is probably of Staffordshire make in the early part of the century; but we cannot, by your description, assign it to a particular factory. As a specimen it is worth a few shillings.

Leeds Ware. A2,723 (Basingstoke). There is a good demand for old Leeds ware, and your dessert service should command a fair price if genuine. Your other questions are too vague to enable us to give definite values.

"English Travelling, or the First Stage from Dover," and "French Travelling, or the First Stage from Calais." A2,724 (Liverpool). [illegible] Preston, [illegible] the work [illegible] pair.

China and Furniture. A2,735 [illegible] We [illegible] your very [illegible] the values given depend, of course, upon [illegible] as we [illegible] photographs and [illegible] condition. (1) [illegible] Chinese vase, [illegible] Worcester teapot [illegible] £18 to £20; 3 [illegible] £8 to £10; (4) [illegible] Dresden [illegible] cannot [illegible] handling price; 5 [illegible] £6 to £12; [illegible] Derby [illegible] £5; 7 Pair of [illegible] £15; 8 [illegible] Worcester [illegible] £100 Probably [illegible] 1780, [illegible]

Line Engravings by Picot. A2,708 [illegible] 7s. [illegible]

Description of England and Wales, 9 vols., 8vo, 1769-70, etc. A2,788 (Hull).—The four books you describe would not realise more than £1 all together.

Staffordshire Jug.—A2,800 (Kingston, Jamaica). The jug, of which you send us photographs, is a type that was very popular among the Staffordshire potters of the second quarter of last century. Our expert has seen many varieties of colour and finish. Probably your specimen was made by Meigh & Co., of Hanley, or by one of the family of Ridgway, who had numerous factories about Hanley. Its value is at present about £1; but there are indications that the productions of this period will rise in value as time elapses.

Bronze Idol.—A2,802 (Northampton).—The photograph you enclose evidently represents a bronze figure of Buddha. These were brought to Europe in large quantities after the last Boxer rebellion, and the value in this country is not more than £2 10s.

Coins. A2,807 (Edinburgh). The values of the coins you describe are roughly: Isle of Man 1d. token, 1s.; Cornish 1d., 1788, 6d.; rare 5s. piece "payable at Lanark Mills," 25s.; model crown, 6d.; model 1d., no value; Jersey 1d., face value only.

Bristol Glass Mugs. A2,809 (Cheltenham).—Your mugs were probably made at Nailsea, near Bristol. Specimens are comparatively rare, and two of your three being imperfect, there is little doubt [illegible] £1.

"The Rambler," by Samuel Johnson. A2,825 (Clapham Green, N.). If they are original issues, unbound, and [illegible] of the work should realise [illegible] £2.

"Portrait of Edward Taylor," by H. E. Dawe, after R. S. Tait. A2,827 (Norwich). [illegible] £1; [illegible] price [illegible]

"The Feathered Tribes of the British Isles," 3rd edit., 1841. A2,864 [illegible]

"Achtste Stuck der Aerdrycks beschryving," etc., 1666. A2,862 [illegible] £1 10s.

"London Cries." A2,921 (London Heath). [illegible] Mr. [illegible] will nearly [illegible] Whitby, [illegible]

"Shakespeare," 1709. A2,931 (Halifax). [illegible]

"La Belle Jardiniere," after Raphael. A2,968 [illegible]

View of Little St. Mark's Place at Venice. [illegible]

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

ANSWERS TO CORRESPONDENTS

KENNETT PEDIGREE.

Richard Kennett, Mayor of Folkestone. Will dated 17 Nov., proved 11 Dec., 1632, in Archdeacons' Court of Canterbury. — Rebecca . . . .

[illegible] Kennett, of [illegible] — Godwin Kennett — Rev. William Kennett, of Folkestone. Will proved in Arch. Canterbury, 22 June, 1633.

Richard Kennett.

Kennett

[illegible] Kennett, [illegible] of [illegible]. Held lands at [illegible]. Will proved 10 Nov., 1655. — Margaret Kennett. — Basil Kennett, M.A., of Trinity College, Dublin. Rector of Dunchurch. Will proved 3 Dec., 1686. Devise of lands at Folkestone to son White. — Mary, daughter of Thomas White, of Dover.

Godwin Kennett. Baptized at Lydd 28 Nov., 1641. Died without issue. — White Kennett. Born 10 Aug., 1660, at St. Mary's, Dover. Consecrated Bishop of Peterboro' 9 Nov., 1718. Died 19 Dec., 1728. — Sarah Smith.

WILLS.—These documents are the very backbone of every pedigree, for a testator names his near relations and sometimes [illegible] distant kinsfolk.

As a rule they help you to trace descent downwards, for a testator may mention his children and grandchildren, but it is not uncommon to find the names of father or grandfather even if they be dead. The mention of houses and lands in wills is also of genealogical value, as it so often serves to identify a member of a family. Many pedigrees solely constructed from parish registers which are tested by testamentary documents will be found false, for sometimes it is seen that two men with the same christian and surname are having children registered closely together, but with the helped wills each child baptised can be properly placed.

Early wills are in bad Latin and in old handwritings with many contractions. From about 1550 they are written in English, but the writing is so difficult to read that those not used to them, although they often think they are in Latin. Others who have had a little practice, but not long enough to decipher readily, often get into a terrible muddle over names of people and places. And even so far wrong as to write William down as Jeffery. The above difficulties, if one has not the time to study palæography, can best be overcome by the employment of an expert, who will make lists of wills of any surname and abstracts of each will at a small inclusive fee.

L.W.D.T. would like to know the name of the parent of William Thorp, of Nottingham, born in or about 1682, and who married Frances, only daughter and heiress of Sir William Boothby, Baronet, of Ashbourne Hall, Derbyshire.

Also can anyone say where the Lords de Burgh or Borough of Gainsborough lived, or what estates they possessed, and whether any account of them is given in history.

ROYNES.—Sir G. Dethick, Garter, 2 and 3 Phil. and Mary, granted the coat to Thomas Reynes, of Hampstead, county Middlesex: Chequee or. and sa. a canton erm. over all on a bend az., a griffin [illegible] of the first between two doves arg. Crest—A cove arg., a [illegible] and leg gules, in the beak a pansy flower purp., slipped and leaved vert.

STAPLES.—The surname Staples is said to be derived from Estaples, a small seaport of France about eleven miles from Boulogne.

YARMOUTH.—Sir Robert Paston, of Paston, county Norfolk, was created a Baron by Charles II. in 1673, by the title of Lord Paston of Paston, and finally Earl of Yarmouth in 1679. This peerage was granted in consideration of his services at the restoration of Charles II. He married Rebecca, the second daughter to Sir Jaspar Clayton, Knight, a citizen of London. The title became extinct on the death of the second earl in 1732, as his son died in his lifetime.

HERBERT.—Sir Edward Herbert, Attorney-General to Charles I., Lord Keeper of the Great Seal, 1653-4, had by Margaret, daughter of Sir Thomas Smith, Master of the Requests, a son Arthur, who was for Naval services on 29 May, 1689, created Baron Herbert of Torbay and Earl of Torrington, with a special remainder failing heirs of his body to his brother, Charles Herbert. He married, firstly, Anne Phesant, of Westminster, widow, daughter of George Hadleigh, of Southgate, citizen and grocer, of London. They seem to have been separated, as "the King commanded" him, 6 March, 1685, to take his wife again. He married secondly, 1 August, 1704, Anne Dowager Baroness Crew of Stene, daughter of Sir William Armyn. He died without issue 14 April, 1716, and was buried in Westminster Abbey, 22 April, 1716, aged 67, when all his honours became extinct.

A.P.—A reader wants to know if the will of Richard Pickering, of Hougham, Lincolnshire, gentleman, is on record in London, as it cannot be found at Lincoln Registry. This will is at Somerset House, and was proved in the P.C.C. 22 February, 1647-8, by his son Lawrence, registered 34 Essex.

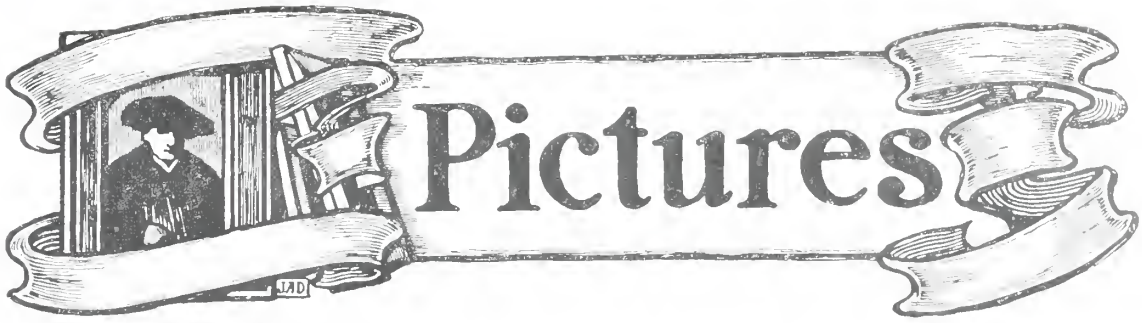
EVELYN.—John Evelyn, the diarist, was admitted to the Middle Temple 18 February, 1636-7, as second son of Richard Evelyn, of Wotton, Surrey, where he was born 31 October, 1620.

HIGHCLIFFE.—This surname occurs in the printed parish registers of Leeds in 1601. It is well known to us as a Yorkshire name.

KENNETT.—Wanted, evidence that Basil Kennett, the father of the celebrated Bishop of Peterborough, was son of Godwin Kennett.

LANE.—The suit in the Court of Requests answers your query as to who John Lane, of New England, was. It is dated 20 May, 15 Car. I., and brought by John Lane, citizen and grocer of London, for the recovery of £20 due to him when resident in New England, by Thomas Mackleech. The ship Mary and John is mentioned. Christopher Ringe, of London, woodmonger, is made defendant. Bundle 64, Part I.

PORTRAIT OF PRINCESS ELIZABETH OF AUSTRIA
BY FRANÇOIS CLOUET
(In the Louvre)



The Janssen, or Somerset, Portrait of Shakespeare
The More Important Copies

By M. H. Spielmann, F.S.A.

The interesting story of the more famous among the old copies of the "Janssen" portrait of Shakespeare, and the belief, consistently held by their various owners, that such were the undoubted originals, afford material for an enquiry that can hardly fail to be attractive to all students of the poet's personality and to all who care to look into the vexed problem of his portraiture. I shall take the picture of the Rev. Henry Buckston first, by reason of its longer pedigree, and of the "Croker" and "Staunton" and other portraits in order.

It must be borne in mind that it was the custom among many aristocratic students to "the patronage" or, at least, the appreciation of learning and the encouragement of patriotic pride in national achievements to collect for the decoration of their houses the portraits of great men in the various branches of literature, theology, [illegible] genius. Under date 28th December, 1668, John Evelyn [illegible] his diary [illegible] "I dined with my Lord Chancellor [illegible] Lord Chancellor Clarendon's [illegible] Clarendon House [illegible] and [illegible] philosophers, [illegible] and [illegible] [illegible] much [illegible] the Chancellor, I much commended, and gave his Lordship a catalogue of more to be added." He had, indeed, sent another such letter to his patron, the Chancellor, a year or so before (1666-7), with a list of "The Learned Politicians & Souldiers," adding "some of which, tho' difficult to procure original's, yet [illegible] copies might be found [illegible] upon diligent enquiry." In one of his most interesting letters to his friend, Mr. John Pepys, written from Saye Court, 12th August, 1689, he [illegible] to the diary [illegible] to make a similar collection, and [illegible] Lord Chancellor Clarendon's great [illegible] of [illegible] and mentions the [illegible] of the Earl of Leicester and [illegible], Sir Walter Raleigh, and Sir Philip Sidney [illegible] [illegible]

[illegible] Lord [illegible]

* [illegible] Stratford, where Shakespeare [illegible].

[illegible] and, among the portraits collected by the illustrious Chancellor, "[illegible] most agreeable to his Lordship's general humour. Old Chaucer, Shakspeare, Beaumont & Fletcher, who were both in one place, etc.

As to "Old Chaucer, which I was engaged on my [illegible] Portrait of Chaucer," I succeeded, with [illegible] pains, in tracking it to its present [illegible] Earl of Home, now in Bothwell Castle, Lanarkshire, and this turned out to be a three-quarter [illegible] sixteenth century portrait with architectural [illegible] background, in the Flemish manner, [illegible] Lord Chancellor Clarendon conceived, well [illegible] to furnish all roomes of state and other [illegible] withal. Pictures of the most Illustrious [illegible] Nation, especially of his Lordships time & [illegible], & of divers before it." But when Clarendon's intention became known, all who wished to [illegible] to the powerful minister, and so, according to the [illegible] Earl Dartmouth (1672-1750), to offer him bribery administered in the most convenient, [illegible] and agreeable form, sent him their Vandycks, Lelys, and other modern portraits, so that the collecting of paintings "in oyle," as Evelyn truly says, [illegible] at all, such an extraordinary, "vast, and [illegible] charge . . . . as one may imagine." Among the pictures were "some of those old famous persons accurately painted either from the life or from copies . . . . . some of which his lordship procured." So far as Dartmouth's testimony is concerned, we are warned by Hallam that his lordship was "one whom splenetic humour makes no good witness against anyone." At the same time the evidence, so far as it goes, of John Evelyn has never been impugned.

From the fact that on Evelyn's list of 1666-7 Shakespeare's name is not included, while on that of 1689 it does appear, we might fairly deduce that the picture was in the interval on the walls of Clarendon's new palace, soon to be demolished, for as the Chancellor had been dismissed, and had fled just a year before, the portrait clearly must have been there already, [illegible] have been mentioned in the retrospective list in the Letter of 1689. In due time the bulk of the second and collection which Clarendon had commenced [illegible] of the men depicted, and [illegible] at least primarily, for the art,[‡] was [illegible] divided, according to Walpole, between the Duchess of Queensberry, daughter of the fourth Earl of Clarendon, Lady Hyde, and Lady Mary Forbes, the co-heiresses of the family. Through the first-named and the Duke of Queensberry and Dover about half of the collection went to the family now represented by the Earl of Home at Bothwell Castle: the others descended to the Earl of Clarendon, and are at The Grove, Watford. It must be remembered that Clarendon's son, Lord Cornbury, became so involved in debt that executions were put into his house, and that several of the portraits were sold for the benefit of his creditors.

Where, then, is the Shakespeare portrait—original or copy—that Chancellor Clarendon owned? It is neither at Bothwell nor at The Grove, and no amount of research has revealed its present whereabouts. The picture was marked "missing" in the inventory made as long ago as 1750.[§] As the original ("Bulstrode") Janssen (Mr. Charles Jennens's picture) only came to light in 1770 it has been surmised that this may be the lost Hyde (*i.e.*, the Clarendon) portrait. This may conceivably be so; at any rate, the mysterious disappearance of the picture and its reappearance in Jennens's possession are not inconsistent with the theory.[§] But if we accept this theory, we concede the point, by presupposition, that Lady Guendolen Ramsden's picture (at Bulstrode) is indeed intended as the portrait of Shakespeare. The imaginative Boaden says, with characteristic but quite groundless conviction, "both Southampton and Pembroke" (Shakespeare's two patrons) "would order Janssen to enrich their respective seats with the most perfect likeness of Shakespeare."[‖] Would they? Perhaps; and as likely not. In any case, it must early have been accepted as a portrait of Shakespeare, because several important early copies were made of it under the poet's name. This nomenclature is proved by the fact that one of these early copies—that now belonging to the Rev. Henry Buckston—has as its companion picture—painted at the same time, of the same size and style, and by the same hand—the portrait of Ben Jonson.[¶] As of this Janssen

[illegible] *Poetical [illegible] Chaucer*. An essay written on the occasion of the quincentenary of the poet's death. By [illegible] M.D. [illegible]. The Royal Society of Literature, and The Chaucer Society, 1900. [illegible] Halliwell.

‡ In Lady Theresa Lewis's *Lives of the Friends and Contemporaries of Lord Chancellor Clarendon*, 1852, vol. iii., pp. 250-200, she deals with this matter, and marks as "missing" this Shakespeare figuring in Evelyn's list of Clarendon's pictures which was made before the division of the collection. Lord Hyde had another list made in 1750, and as the Shakespeare does not appear in it, it is clear that the picture must have disappeared before that year.

§ And it might even be argued that one of Jennens's reasons for having "Ut Magus" engraved on the mezzotint he had had made from the picture he so religiously concealed for a time, was in order to make that picture unrecognisable to a former owner. Such a suggestion, however, is probably wholly unfair to that eccentric personage.

‖ Boaden's *Inquiry*, p. 205.

¶ "The introduction to England of Jansen in 1618 [this, as has been shown, is a misconception] gave a great impetus to painting, and almost for the first time we find portraits of men below the grade of nobility, as Leneve, Master of the Merchant

copy we have a record as far back as the early years of the eighteenth century—some sixty years before the appearance of the original Janssen—I propose to consider that picture first.

THE CROKER [illegible]

The "Buckston" or "Duke of Kingston" Portrait.

This portrait is on canvas, and measures 22¼ inches in height by 17½ inches wide, and, like the original Janssen, shows no painted oval, or corner-pieces—what Boaden and Wivell called "an oval within a square"—such as distinguished the Staunton, Croker, and Andrews copies. It is a clever copy of the Bulstrode picture, painted well, but not very [illegible], the hand of the copyist showing many signs of hesitation and indecision, notably in the treatment of the lace collar and the dress. It bears no date or inscription. The eyes, not very completely drawn, look straight out at the spectator; the greenish black doublet shows no flowered pattern, and the buttons and gold embroidery down the front are poorly and rather summarily touched in; the nostril, more like the ordinary type than in the Bulstrode portrait, is nevertheless carelessly drawn, as is, too, the [illegible] with rather coarse red touches, and the left eyebrow [illegible] to the edge of the profile, going off at a tangent instead of dropping into an arc of the circle. In all these points the picture is at variance, or contrasts unfavourably, with the original. Otherwise it is a fairly faithful copy, with the brown hair touched to auburn; the fair moustache and [illegible] the beard, fair to auburn, [illegible] is high on [illegible] explanation for the [illegible]. [illegible] the picture does not [illegible]

that the dome of the forehead does not look so high as in the Janssen on account of the hair being set more widely back; and the proportions are upset by the too great space occupied by the left eye—too horizontal in direction, too long and slit-like in its almond shape, and too close to the edge of the face. That outline of the face, too, is less sensitively rendered than in the original picture. These are some of the differences and imperfections of the copy, which, nevertheless, is an interesting and very fairly skilful work, so far as the head is concerned, and which has been treasured as a portrait of the poet for at least two hundred [illegible]. On the back of the picture is the following inscription: "This Portrait of Shakespeare was formerly [illegible] the Marquis of Dorchester and was given by the late Duke of Kingston to his godson, Evan Rowland Cotton, who left it to his Nephew, the Rev. R. R. Ward, the Natural Grandfather of the present owner, the Rev. R. G. Buckston."

It is worth while to look a little more closely into this pedigree for the purpose of elucidation, as it [illegible] easy for the inquirer to trace among the variety and [illegible] of titles [illegible] Kingston [illegible] the [illegible] of Kingston [illegible] Shakespeare [illegible] among the [illegible] of the [illegible] owner of the picture.

Robert [illegible] (1643–1693) [illegible] Kingston, [illegible] Nottingham, [illegible] Henry [illegible] Earl of [illegible] Marquis of Dorchester. William [illegible] Earl of Kingston (1694–1690) [illegible] Marquis of Lindsey [illegible] Earl of Kingston. [illegible] William Pierrepont [illegible] Sir Evan [illegible] Pierrepont (1691–1729) [illegible] Mary [illegible] Dorothy [illegible] Duke of Kingston [illegible] (1711–1773) [illegible] Marquis of Dorchester.

Taylor's Comedy, [illegible] Bacon [illegible] startling statement in Mr. H[illegible] and drawings exhibited at the Town Hall, Stratford-upon-Avon, on the tercentenary of Shakespeare's birth [illegible] that the two [illegible] must have been considered as a pair. As matter of fact [illegible] Dorothy [illegible] pointed [illegible]

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[illegible] as the back [illegible] that the [illegible] not [illegible] the [illegible] died (1644 [illegible] the Marquessate of [illegible] 1690, and [illegible] 1700. [illegible] possible [illegible] of the picture itself [illegible] in the possession of the [illegible] 1680 would seem that we [illegible] that the picture was in the Kingston [illegible] between 1700 and 1715. [illegible] Duke of [illegible] the picture by will to his godson, [illegible] Rowland Cotton (who was baptized on the [illegible] September 1742). Along with the companion portrait of Ben Jonson, and it has been argued, not [illegible], that the duke must have believed the pictures to be genuine life-portraits, and not mere [illegible], or he would not have thought them worth mentioning in his will as a special bequest to his godson.* On the death of Evelyn R. Cotton in 1793 [illegible] the picture to his nephew, the Rev. R. R. Ward, the Vicar of Sutton-on-the-Hill, Derbyshire, from whom it came into the possession of his natural grandson, the Rev. R. G. Buckston.† The last-named [illegible] died at a great age in June, 1903, and the picture then passed into the hands of his first cousin, the owner for life, the Rev. Henry Buckston, to whose courtesy I am indebted for several of these details. The Kingston portrait, then, has a pedigree [illegible] as respectable antiquity as Shakespeare pictures [illegible] until I pointed out the indubitable priority of the Bulstrode picture, it has always been considered by its possessors as the "original Janssen." When I [illegible] Mr. Buckston's beautiful place at Sutton-on-the-Hill it made a very favourable impression, although [illegible] the age, the handling, draughtsmanship, and colour needed to secure its acceptance as a work of Janssen or even by a contemporary hand.

THE "COOPER" PORTRAIT.

[illegible] upon and a small engraving apparently [illegible] the picture by Robert Cooper, by combining

* [illegible] Pictures.

† [illegible] the Exeter (extending over [illegible] Hall on Dec., 1821 [illegible] of William Cotton, admiral, the [illegible] ; as, contrary to what might [illegible] out the picture.

‡ In 1895 the Rev. R. G. Buckston presented the picture [illegible] National Portrait Gallery (215).

Robert Cooper's reputation was greatly overshadowed by that of Richard Cooper, little attention has been hitherto [illegible] his work and [illegible] of his life. He was one of the engravers for *Lodge's Portraits*, he executed portraits for Walpole's *Anecdotes of Painting*, not for an edition of *Salt's Miscellanies*, and he engraved [illegible] *Homer* from the picture by [illegible]. His work is extensively to be found on [illegible] for the booksellers, and, living as he did during the transition period of engraving, practised both in mezzotint and in line. He engraved no fewer than eight portraits of Shakespeare, three of them after the Janssen painting: (1) that above mentioned; (2) another, in stipple and line (3⅛ in. by 2½ in., engraved surface), equally unfaithful, with a cloak thrown over the left shoulder—an arrangement doubtless suggested by the William Marshall adaptation of the Droeshout print; and (3) a mezzotint, excellent in execution, but "traitorous" as to resemblance, after the print by Earlom (5½ in. by 4⅞ in.), and done for *The London Stage* in 1823. Besides these, Cooper engraved a capital steel plate after the Chandos portrait, and another somewhat smaller, as a private plate, from Vertue's print of 1719; a plate, in 1826, in line, after the Stratford Monument; and a rather coarse stipple plate in 1811 after the Stace portrait of Shakespeare, before it was realised what a complete fraud that Stace picture was.

The method is stipple strengthened with line in the hair and background. The engraved surface measures 4 3/16 in. by 3⅛ in. The inscription beneath runs: "Shakspeare, from the Original in the collection of John Wilson Croker Esqr. M.P." Published January 1, 1824, by G. Smeeton, 15 Arcade, Pall Mall.

* Abraham Wivell, *An Inquiry into the History, Authenticity, and Characteristics of the Shakspeare Portraits*, 1827, p. 113.

† The politician and essayist, privy councillor, and friend of Wellington and Peel, and at that time secretary to the Admiralty. Sir Thomas Lawrence painted his portrait in 1825 (exhibited in the Royal Academy in that year, No. 140), and Cousins mezzotinted it three years later. Lawrence's portrait of the beautiful Miss Croker (R.A., 1827) will be remembered by every reader.

book proves him time and again to have been but a very superficial and even incapable critic of art, while his tendency to invent possibilities and accept them as facts, to hazard conjectures, and then to treat his surmises as proved and established truth, render him a very unsafe guide. His testimony, therefore, like the "convictions" of Mr. Croker himself, is to be received with caution, although his honesty, so far as I know, has never been called in question. According to him,[1] he was "agreeably surprised by the sight of an absolute fac simile of the Duke's picture" (*i.e.*, the Duke of Somerset's Janssen). "I see no difference whatever in the execution—the character, of course, is identical. It should, however, be observed that although the Duke's picture is on pannel, Mr. Croker's is on canvass. I must add to this remark, that the picture on canvass has no date or age painted upon it, and that the portrait is an oval within a square; in other words, the angles are rounded off."

These two last details are of importance. This Croker picture, like the Buckston, the Staunton, and the Anhalt versions, is obviously a copy of the Janssen, and yet not one of them all (I here except the Marsden copy) bears the important testimony of being repetitions of their original by including the inscription "Æ. 46 1610"; not one of them retains this very essential evidence which constitutes the documentary or historical value of the picture. Why is this? It can hardly mean that the inscription was not on the Janssen at the time the copies were made, for there is little doubt that the writing on the pannel is contemporary with the [illegible]

[illegible]

discovery in a story which is wearisomely familiar to the inquirer, although Boaden considered it "singularly remarkable." "It was hidden behind a pannel in one of the houses lately pulled down near the site of Old Suffolk-street, and he purchased it in a state of comparative filth and decay. It has been very judiciously cleaned and lined, but no second pencil has ever been allowed to touch it." Then, forgetting the "singular remarkableness" of such discovery, he proceeds: "This discovery of pictures behind wainscoting is not unusual, particularly in this country. It was once the practice in plastered walls to insert frames of the same colour, and these formed all the decoration of the pictures. Subsequently, when it was determined to wainscoat an apartment, the picture was often become so sallow by time and dirt as to be hardly visible, and was so deemed not worth the trouble of extraction, and therefore covered along with the wall which inclosed it. An instance of this kind comes positively within my own knowledge." It is difficult to believe that a picture about a hundred years old, and finely painted, would have been deliberately boarded over in order to save "the trouble of extraction." However, we must rest satisfied with the story that this Shakespeare, as in the case of the other pictures which a century ago, we are asked to believe, were copiously rescued from the back of wall coverings that had so extravagantly concealed them, came to light in time to enable [illegible] Mr. Swaby to pa[illegible] [illegible] member for Athlone and Bodmin. [illegible]

of W. H. Ireland, the scales had not yet fallen from the eyes of obstinate and incorrigible innocence.

The "originality" of the Croker picture in regard to the Janssen consists in the eyes looking down and the pointed corners of the picture making an oval portrait. As to these corners, we have [illegible] no peculiarity in the Staunton portrait (as we have already presently speak), and notwithstanding [illegible] seeing with [illegible] might well be [illegible] of gaunt-tory to [illegible] conclude [illegible] Croker and the Staunton are identical. [illegible] however, is rendered impossible, firstly, on the fact that Wivell knew both pictures, and comments on both as [illegible]; and secondly, by the differences of [illegible] and details which the Staunton portrait [illegible].

THE STAUNTON JANSSEN

[illegible]

THE STAUNTON PORTRAIT.

Mr. William Staunton, of Longbridge, Warwickshire, possessed, in the year 1777, only seven years after Jennens's purchase, Janssen had been engraved by Larkom—what is on the whole an admirable copy of the Janssen portrait. Like the Croker, it is on a three-quarter canvas, and [illegible] much larger than the original. Because [illegible] the head and figure are, having regard to the larger canvas, so much smaller, the corners were [illegible] in order, to some extent, to fill up the [illegible] space in the background; and, at [illegible] has found it necessary to [illegible] the sleeves and of the doublet beneath which appear in the original picture.

[illegible] of this canvas little is known. [illegible] of the family who disposed of it [illegible] that in 1811 it belonged to his grandfather, William Staunton, Captain of Life-guards. "I was always thought," he writes, "to be a Genuine [illegible], but, of course, there were doubts on the subject. [illegible] I cannot tell you when or how the picture came into the possession of our family."

On August 24th, 1811, Captain Staunton's London agent or dealer writes to him (in a letter now before me): "Your Picture of Shakespeare, though probably not an original, is believ'd by good judges to be a good copy." [Poor comfort this for a man who thought he had the original.] "The expense of new doing the frame, in burnished gold, will be £2 : 10 : 0, in oiling gold £1 : 16 : 0. I think the picture deserving the better dress, independent of the frame being a very fine Flemish one." He then goes on to announce that he has secured for his patron a print, just published, of "Mr. Stace's picture of the immortal Bard, and tho' the Cognoscenti do not all agree that it is an original, they unanimously accede to the probability." As a matter of fact, the Stace portrait was a barefaced fraud soon to be exposed, but the print of it by Charles Turner is to this day prized and collected for its high merit as a mezzotint.

The picture was lent to Stratford by Mr. J. Staunton during the Tercentenary Festival in 1864, when it was No. 118 in the catalogue, and in 1909 it was acquired by Mr. A. Whitcombe, of Clarence Street, Cheltenham, and of Stratford-on-Avon, who sent it to me for examination. He subsequently forwarded it to the Shakespeare Memorial at Stratford—its second appearance there—where it was also examined by Mr. W. Salt Brassington, the keeper and secretary. On the occasion of its exhibition in 1864 the committee is said to have been uncivil about it, so that the owner took umbrage, with the result that it had never since been shown in public.

The picture measures 29 inches by 24½ inches, and is in a beautiful frame, carved with roses and conventional laurel wreaths, but of later date. The head and collar are as nearly as possible of the same size as in the Janssen, but the canvas, as has been said, is considerably larger than that picture, which is 22¼ inches by 17¾ inches. There is consequently more space all round. Down the front there are nineteen

buttons instead of fifteen, and the artifice of rounded corners (presumably representing masonry) has been employed to fill up the emptiness. It is the kind of device which is sometimes adopted by painters who are commissioned to execute or copy a portrait destined to take its place as a match, or pendant, to another and a larger picture, or to fill a given space.

The portrait must be recognised as a considerably better painting than the "Buckston" picture—it is more firmly drawn, with little or none of the hesitancy in the execution of the lace and dress which is visible in that work. Indeed, it is so clearly and decisively done, with such confidence and ease, that it might well have been thought, from that point of view, to be an original. The eyes are much better drawn than in the "Buckston," and the whole is, generally speaking, a more lifelike and more masterly performance. It impressed Wivell, who says, "This gentleman [Mr. W. Staunton] "has a very excellent copy of the Janssen portrait of Shakspeare, upon a tin [illegible] painted in an oval, like that in Mr. Cowper's possession, but with some trifling difference in the [illegible] of the doublet. I apprehend that this copy will [illegible] doubt at rest as to the [illegible] course, by means the non-original [illegible] Mr. Cowper's portrait of the poet. . . . Mr. Staunton [illegible] this picture belonged to his [illegible] ago, and I think it cannot [illegible]."* It was at this very [illegible] painted shortly before [illegible] 1777, [illegible] at about the time of the Janssen-Somerset Burbage "original." Janssen was first introduced to the public. We are, therefore, [illegible] with this difficulty. The Staunton picture, the best [illegible] copy, is attributed to a date sixty years before the time to which the [illegible] excellent and less [illegible] Buckston or Duke of Kingston) version has been traced; and, furthermore, in spite of the better, firmer, and more careful draughtsmanship of the Staunton, both pictures, in respect of colour, treatment, and "keeping," appear to be from the same hand. It is a problem to which at the present time no solution appears possible; nor is it likely that the future will be more revelatory.

[illegible] Aphrodite [illegible]
[illegible] Janssen

The Duke of Anhalt's Janssen.

The "Janssen" portrait, now in the possession of Friedrich, Duke of Anhalt, is in the collection at Worlitz, near Dessau, and by His Highness's gracious permission has been photographed, for the first time, for inclusion here. According to the statement sent me† the picture was executed in England in 1763–1764,‡ and on the back of it is a label bearing the following inscription: "SHAKESPEARE: ein geschenk eines Nachkommen desselben an des Fürsten L. F. Franz Hochfürstliche Durchlaucht bei Hochstdero Aufenthalt in England: that is to say, "Shakespeare: a present of a descendant of the same to the Prince L. F. Franz, Highness, Highness during His Highness's residence in England. "According to some [illegible] tradition," the picture [illegible] in the possession of the Duke of Somerset. Reference picture, which [illegible] Hogarth, [illegible] Hogarth. This [illegible] more than doubtful [illegible] Hogarth about [illegible] even [illegible] Hogarth would have condescended to copy [illegible] "Back Old Mother." "In [illegible] Herr Kolpe, "it belongs [illegible] Consorts Janssen. It is painted [illegible] on copper [illegible] and measures 35 in. by 25 in. 7[illegible] [illegible] The contours of the garment are

* Wivell, *Inquiry, &c.*, Supplement, p. 37.

† [illegible] Gustav Herr Wilhelm [illegible]

‡ [illegible] painted before Jonson's celebration, in 1776, [illegible] the original Janssen publicly known.

no longer distinct [illegible] [illegible]. It is soon to be retouched. No photographs of it exist. [illegible] brown and [illegible] complexion [illegible].

It might have been thought that the Duke's sojourn in England was [illegible] between the year 1827, [illegible] 1793-4, this picture might prove to be the long lost Croker Janssen. But see how a "mutatorious translation" can mislead. The wood-engraving which has been made from the Anhalt picture, and which was published in reduced size by Herr E. Bormann, the well-known Shakespeare student (or perhaps I should rather say, the erudite Baconian), in one of his volumes of anti-Shakespearean essays, sufficiently resembles the Croker on the very permissible assumption that Cooper took rather gross liberties with this original to warrant the hazard of a guess. It is true that the eyes look over the spectator's left shoulder instead of looking down, and that the dress shows nothing of the over-emphasized pattern which Cooper copied from Dunlanton's mezzotint. And, moreover, the picture shows no "corners." It is, according to Herr Bormann's description (p. 69), "a copy, with variations of the [Janssen] picture, in the possession of the Duke of Anhalt. The head is rounder, and the face has more what of a semitic cast." On the other hand, they [illegible] striking and important characteristics in common. Both pictures—the head is, as it were, detached from and attached to the body by the collar, and that the sloping shoulders are peculiarly accentuated and brought forward from the background.

THE DUKE OF ANHALT'S JANSSEN

[illegible] engraving, intended to represent the picture of illustration

Now [illegible] the reality—for which purpose the wood-engraving and a photograph from the painting itself are both shown here. When we look into the woodcut we find that it falsifies every detail—expression, the shape and direction of the eyes, the mass of the hair, the drawing of the mouth and nose, the hair on the temple, the tone of the whole figure and its relation to the background—everything is altered in this absurd misrepresentation by which the public has so long been deceived.

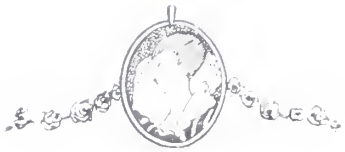
In the Anhalt picture we have almost a facsimile of the Buckston Janssen. The face is a little fuller, an effect which is increased by the heavier whiskers and beard, and the mass of hair is larger. Otherwise they are much the same, especially in the drawing of the eyes, which, in their intrinsic and their relative defects, are almost identical. The size of the canvas, however, differs; it approximates very closely to that of the larger Staunton, and to its relative proportion of the head to the canvas. The idea that this picture may be the lost Croker portrait is disproved, as has been said, by the absence of "corners."

The woodcut of this picture—which is known as the "Janssen portrait in Germany"—is $4\frac{1}{2}$ in. by $3\frac{5}{8}$ in., and appears to have first served as a frontispiece to the German edition of Shakespeare, by W. Oechselhauser.[1]

P.S.—At the moment of going to press there has come to light another good copy of the Janssen portrait lent to the Shakespeare Memorial Exhibition at the Whitechapel Art Gallery by the Earl of Darnley. This will be dealt with later.

[illegible] Bormann. *[illegible]* [illegible] Leipzig, 1902.

[1] Deutsche Verlags-Anstalt: Stuttgart, Leipsig, Berlin, Wien.



Mrs. Bedford Fenwick's Collection. By Mrs. Willoughby Hodgson

It would be difficult to find a more interesting collection than that which has been brought together by Mrs. Bedford Fenwick at 25, Upper Wimpole Street; and this for several reasons. To begin with Mrs. Bedford Fenwick knows all about her [illegible] and she has collected, not for the sake of so doing, but because each piece has some special interest for her, either for its history or for a beauty which appeals to her artistic instincts. [illegible] Each article has some value other than that of the mere money.

Mrs. Bedford Fenwick [illegible] of Lowestoft pottery and porcelain [illegible] amongst pottery which [illegible] Georgian [illegible] discovered [illegible] also [illegible] Rev. Mr. Pottes, Vicar of Lowestoft, in 1780. The cup and saucer [illegible] illustration No. 1. [illegible] decorated with the Potter coat of arms and crest [illegible] and with the motto, "In deo Potero" [illegible] upon the [illegible] Of this service very few specimens now exist. [illegible] British Museum, and one or two [illegible] cups are said [illegible] for [illegible] found of a similar [illegible] [illegible]

No. 1.—[illegible]

No. II.—LOWESTOFT FLASK AND COFFEE-POT

Mr. Hewlin Luson [illegible] to make porcelain, but was not successful, the enterprise coming to an end within a year. No doubt this gentleman took a keen interest in the industry when a year later a factory was started by a new firm, and there is little doubt that the inkstand here depicted was an early and characteristic piece, for it seems to have been customary for inkstands to be made for all important persons connected with the factory. The Hewlin Luson specimen is ornamented with detached sprigs and sprays of blue cornflowers (the "Bourbon Sprig"), and has the initials H.L. in monochrome.

The charming Lowestoft flask in our second illustration is identical in shape with one in the British initials M.F.C. This flask was discovered hanging by a piece of old black tape in a cottage near Lowestoft.

The beautiful coffee-pot (No. ii.) was sold at the Hawkins sale as a piece of Plymouth porcelain, in spite of the fact that it is soft paste, and undoubtedly of Lowestoft origin. The decoration is unusual, and takes the form of carnations, spenstaemen and foliage, beautifully painted in natural colours. On the reverse side are a tulip and small sprays in yellow, pink, and red. The shape is one which may be considered characteristic of the coffee-pot made at Lowestoft. There are several others of identical shape in this collection, but on none of

No. III.—LOWESTOFT BLUE AND WHITE PORCELAIN

Mr. [illegible] but [illegible] distinction of being painted in colours, while [illegible] are generally found to be decorated [illegible] underglaze blue. The flowers and foliage are in pink, red, and green, and the detached sprigs are in monochrome and Indian red; a band of black encircles the neck. On the reverse side are the them is the painting so fine and so true to nature as on this.

In illustration No. iii. may be seen types of the blue and white porcelain which until recent years was attributed to Worcester. The finding upon the site of the Lowestoft factory of moulds and fragments

No. IV. LOWESTOFT VASES AND TEAPOT

decorated with embossed ornament surrounding designs in blue underglaze, has proved that the kind of porcelain was made there, and it is interesting to note that some specimens bear the crescent and other Worcester marks. The bowl, mug, and teapot of our illustration are decorated with Chinese scenes, the teapot having "H. Lot" inscribed upon it. It has the straight spout, which may be looked upon as characteristic of this factory, and is ornamented with raised flutings, panels of flowers and fruit, and bands of conventional flowers, all in a rich deep underglaze blue.

Figures made at Lowestoft are renewed rare. They can hardly be called beautiful, but they are certainly interesting, and we can see in illustration No. IV. a fine specimen. On either side are two vases painted with Chinese scenes in colours. These are rare examples of Lowestoft porcelain, the enamels used in the decoration being brilliant and found upon beautiful pieces of Worcester china.

Of oriental porcelain Lowestoft, Mrs. Bedford Fenwick is the possessor of perhaps the finest specimens extant in the form of jugs and covers, seen in our fifth illustration. These were presented to the Rev. Mr. Rogers, well known Rector of St. Botolph's, and serve as ornaments to-day, even in the modern

No. V. SET OF LOWESTOFT JUGS

No. VI.—ARMORIAL PORCELAIN

bargain may be picked up. On the death of Mr. Rogers the vases passed into the possession of a relative and ultimately came to a London sale-room as bankrupt stock. Here they were bought for £2, being afterwards sold to a dealer, from whom Mrs. Bedford Fenwick purchased them at a very reasonable figure. The vases are surrounded by the symbolic handles at the top, and are besprinkled with sprays of flowers.

A student of heraldry would delight in Mrs. Bedford Fenwick's collection of Armorial porcelain, so many and varied are the coats of arms to be found in it. Of these not a few are very rare specimens, and the collection has been brought together principally

No. VII.—ARMORIAL PORCELAIN

the borders. First a lily pattern in gold, then a honeycomb [illegible] enamel enclosed in red [illegible] below this a massive diaper and rose pattern, with an outer bordering of beautifully painted butterflies, with outstanding wings, and garlands of roses and other flowers in coloured enamels. Bouquets and detached sprays and sprigs in colours and gold ornament the body of the vases, and moulded designs in the form of large flower petals painted in red and gold and pale and gold ornament the base of the vases and surround the covers, which have raised on account of the interest attaching to the armorial bearings. In our sixth illustration the large cup and saucer bear the arms of Hart impaling Franklin. The tea-pot is ornamented with the crest and coat of arms of Robertson of Scotland. The small cup and saucer have a diaper border and sprays of flowers surrounding the arms of Harley, Earl of Oxford, while the coffee-cup is decorated in front with the armorial bearings of Sutton of Lincoln, and at the side with the crest and the letter S. This was the family of the founder of Charterhouse, whose

No. VIII.—[illegible]

No. IX.—[illegible]

arms appear several times in the Charterhouse Chapel.

Upon the handsome [illegible] illustration are the arms of Cranmer Byng; the mug is ornamented with the armorial bearings of the Chase family, and those tagonal salt-cellar with those of Wise of [illegible]

Mrs. Bedford Fenwick's collection [illegible] work pictures [illegible] [illegible]

[illegible] designs for needlework pictures, but [illegible] so beautifully drawn that there seems little doubt that the whole is the work of this artist.

Illustration No. IX. shows two of the delightful examples of the needlework picture. The [illegible] Bacchante hold[illegible] [illegible]

No. X.—[illegible]

They be seen one of a set (comprising two arm and ten plain) of Early English chairs. These are of walnut, [illegible] with the same wood of a lighter [illegible]. The back has a very inlay of satin-wood in lozenge-[illegible], and the top and [illegible] are carved in ribbon pattern upon a [illegible] background. When these chairs were recovered, it was discovered that the seats were stuffed with old needlework tapestry cut into narrow strips. It would be interesting to know what act of vandalism was thus brought to light.

In our last illustration is depicted one of those articles so dear to the hearts of our Georgian ancestors, which no self-respecting householder would have been without—a handsome watch-stand. This is of the Sheraton period. It is made of satin-wood, inlaid with hare-wood and tulip-wood, and is surmounted by an ivory knob. The old twisted walnut candlestick is one of a pair, and is ornamented with raised carving, having a burnt-out background. Between the watch-stand and candlestick is a little article rarely met with in these days, an inlaid mahogany "gravy tipper." This little contrivance was used to tip the dish in order that the gravy might run to one end and be the more easily served. It is reminiscent of days before Josiah Wedgwood, the inventor of the now almost obsolete "well" dish.

No. XI.—ONE OF A SET OF EARLY ENGLISH CHAIRS

No. XII.—WATCH-STAND (SHERATON PERIOD), GRAVY TIPPER, AND WALNUT CANDLESTICK

THE EARL AND COUNTESS OF DERBY AND CHILD
BY SIR ANTHONY VAN DYCK
From an oil painting by H. Weigall

Early English Wares and their Design

By E. N. Scott

Too often in considering the design—the form and decoration—of a piece of pottery, and indeed of any product of craftsmanship, the inclination is to seek its origin in historic or contemporary influences, neglecting the fact that it is more frequently in the very technique of the craft itself—the inherent properties of the materials employed and the methods of fabrication adopted. That the Early English earthenwares and stonewares, the design of which we propose to briefly discuss, possess originality and individuality, which cannot be attributed in the same degree to the Early English porcelains, is in the main due to this fact.

Take, in the first instance, the slip wares of the seventeenth and eighteenth centuries, and select for example the platters or dishes which Toft and other primitive potters produced so largely. The trailing lines and spots, making up the conventional forms, the crudely drawn figures, and the roughly formed lettering, arose essentially from the material and method of decoration utilized. The peasant potters of the period made their clay into the creamy liquid known as slip, and employing a spouted vessel, produced such flowing ornament as the process suggested. Observe the platters of Thomas Toft and John Wright in No. i. Though historic, and particularly the Roman, potters had done much the same thing hundreds of years before, the method and the resulting ornament were with them entirely original, evolving from the inherent nature of the medium.

Now consider, not the most important, but the most useful of the stoneware products of Dwight—the jugs and cruches, ornamented with embossed crests, badges, letters, birds, animals, or grotesque heads (No. ii.). Their substantial character is due to the coarse stoneware body which was used, their form to the throwing and turning by which they were shaped, and their simple ornament to the little metal dies with which it was impressed. Their production was inspired by the desire to imitate and compete with German and Flemish stonewares, but they nevertheless bear all the characteristics of the material and means of production.

Then comes the red unglazed stoneware of the Elers—probably first produced by Dwight, from whom they most likely learned the secrets of its fabrication

No. 1.—SLIP DECORATED PLATTERS SEVENTEENTH AND EIGHTEENTH CENTURIES
(WEDGWOOD INSTITUTE, BURSLEM)

GUTENGAME
PUBLIC
LIB

[illegible] Dwight. As to its application, it has generally been suggested that a little pad of [illegible] was attached to the ware; this was pressed with the die, and that the superfluous clay squeezed out was then removed with a tool. But we think such perfect workmanship could not have resulted from this means. What must have been done was to press a piece of clay into the mould and scrape off the unnecessary clay level with the surface of the die, before applying it to the ware. Naturally the method of decoration produced ornament of [illegible] sharpness, similar to the product [illegible]. The aim of the Elers in producing this [illegible] and also of Dwight, if he did in fact make [illegible] of like character, was to imitate the so-called red porcelain of the Chinese. The nature and form of the pottery is reminiscent of Chinese products, and the ornament betrays German and Flemish influences; but such skill and taste did these Dutchmen employ in the treatment of dissimilar elements that their products became quite individual in character.

No. II.—STONEWARE CRUCHE BY DWIGHT (HANLEY MUSEUM)

Black unglazed ware so naturally arose out of this red that the Elers must have made it, though the earliest known pieces are two little teapots by Twyford, one of which is illustrated in No. iv. The ornament has here been produced by an amplification of the Elers' methods. The leaves and fruit of the vine decoration have been formed by means of dies, but the intertwining stem growth has been shaped by hand and attached to the body, just as the plastic nature of the material suggested. From this early black-ware, of course, developed all those beautiful products in basaltes brought to perfection by Wedgwood; but with regard to them it must suffice to say that throwing, turning, applied ornament and casting all played their parts in the varied designs evolved.

That essentially Staffordshire product salt-glaze must next be considered, and in three sections, suggested by the three chief methods of production—methods which governed, more than in any of the styles of ware under consideration, the form and enrichment of the resulting pieces. These three classes, it should be remembered, depend entirely upon modelling, as apart from colour, for their decoration.

Take first those examples with a drab body and

No. III. STONEWARE TEAPOT, ELERS STYLE (WEDGWOOD INSTITUTE)

No. IV.—BLACK-WARE TEAPOT [illegible] DAVENPORT [illegible] CHANLEY [illegible]

white impressed ornament, some of which may be accounted amongst the earliest salt glaze pieces. Teapots, cream jugs, cups, mugs, and such like articles are included in this class, and are spherical in formation because of the fact that they were thrown and turned before the ornament was added. The decoration, generally consisting of simple conventional and interlacing motives, was produced by means of dies or seals, some of which were probably, almost certainly, first used by the Elers and their imitators for their red pottery. These pieces are exceedingly pleasing, the white ornament on the drab body producing just sufficient variety of tone (No. V.).

The second class comprises small pieces, such as pickle or preserve trays, generally made of the white paste, which came of the introduction of South of England clay. Their forms [illegible] and their ornament of a fine and flowing scroll-like character, [illegible] the [illegible] of the method of production. They were made by stamping [illegible] of clay between two metal moulds, the convex [illegible]

No. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

having the ornament incised or engraved upon its surface.

The process of casting, first introduced in the making of salt-glaze, was entirely responsible for the third class of this ware. The process was carried out in this way: the craftsman, known as the "block cutter," who in truth was the designer as well, cut his shape and decoration in pieces of gypsum. Then, having fitted them together, he made from this gypsum mould a "block" by pressing clay into it. This "block," being fired and glazed, became the pattern, from which an number of working moulds could be made. The working mould was generally in several pieces, and was commonly of fired clay, or pitcher, which had the necessary porous quality. The pieces of the working mould having been fitted together, liquid poured into it, and the moulded [illegible] [illegible] [illegible] [illegible] [illegible]

No. VI. SALT-GLAZE WARE BOWL CAST (WEDGWOOD INSTITUTE)

[illegible] tempted the craftsman to overstep the limitations of the material and make shapes unfitted for pottery. But fortunately this was the exception, for the basin in No. vi. is a fair example of the restraint of form and enrichment shown by the salt-glaze maker. Naturally, cutting the pattern in gypsum gave unmistakeable character to the design, and the "block cutter," true craftsman that he was, generally worked out a pattern suggested by the sweeping cut of his gouge, such, for instance, as those based on the pecten shell (No. vi.). Again, casting naturally produced seams, and the "block cutter," with commendable frankness, often divided his design into panels, and used the seams for dividing lines, as is seen in No. vi.

Now let us turn to two styles of pottery which depend for their decoration upon colour, as distinguished from moulding: first, enamelled salt glaze, and second, enamelled cream ware (Nos. vii. and viii.). The process of painting in enamel or [illegible] colours upon [illegible] was introduced [illegible] with the object [illegible] the enamel [illegible] at Bow and [illegible]. But although [illegible] case, and although the designs were but translations of Oriental work, the result, by reason of the failure of the imitative intention, was more or less individual. In the case of enamel painting applied to cream-ware (as it so admirably was by Wedgwood), we find altogether original use of this style of decoration — simple borders of naturalistic and conventional ornament fittingly applied to the enrichment of dinner and other useful pottery, and commendably characterized by appropriate brushwork and restrained colour.

Then the whole of the variegated wares were the natural outgrowth of the medium—playing upon the colours of bodies, slips and glazes; but space prevents dealing with more than one section — those wares which arose out of the evolution of coloured glazes. In the seventeenth century the Staffordshire potters produced ware of a "motley colour" by blending manganese with the lead ore used for glazing; and in the eighteenth century Whieldon and Wedgwood brought to beauty and perfection the tortoise-shell and mottled wares by a very similar process. They sprinkled their cream-coloured body with manganese

No. VII. ENAMELLED SALT-GLAZE WARE JUG (WEDGWOOD INSTITUTE)

No. X. [illegible] TOSEWARE WEDGWOOD
(WEDGWOOD INSTITUTE)

No. VIII. ENAMELLED CREAM-WARE WEDGWOOD
(WEDGWOOD INSTITUTE)

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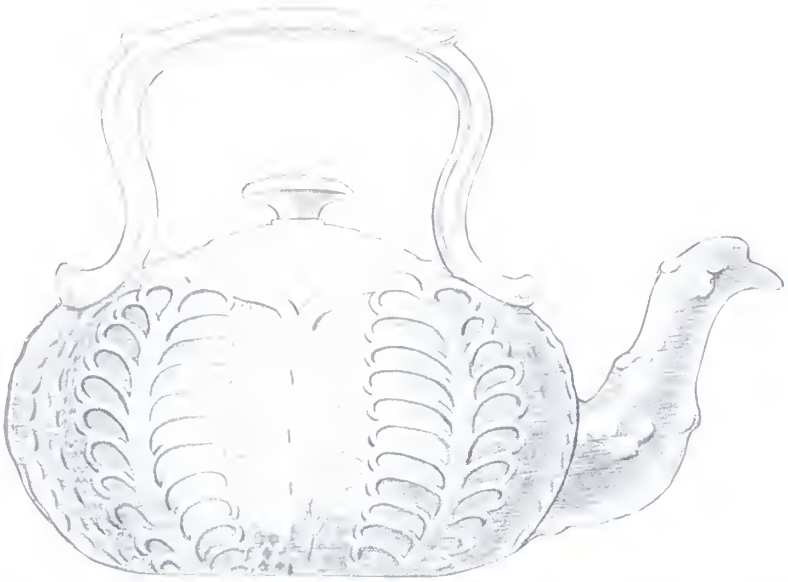

No. IX. CAULIFLOWER WARE HOT-WATER KETTLE. WHIELDON-WEDGWOOD PERIOD. (WEDGWOOD INSTITUTE).

some other metallic oxides, which, on the ware being dipped and fired, united with the glaze in such pleasing harmonies of colour and tone. But Wedgwood, in partnership with Whieldon, brought the variegated pottery to the final evolutionary stage by the invention of the beautiful green and yellow glazes and the consequent production of the popular cauliflower, pineapple and melon wares. Their pleasing colour is due to the use of the glazes mentioned on the cream-ware of the period, and their shape and ornament to the process of casting. Their ornament, although first inspired by a desire to imitate naturalistic objects, became primarily such as would give value to the coloured glazes and produce a scintillation of light upon the modelled surface. The earlier of these wares, and particularly of the cauliflower variety, are the more naturalistic in design, but the later are more conventional and more fitted to the form and character of the pieces ornamented. No more appropriate design could be devised than that of the hot-water kettle in No. ix.

The stonewares and jasper of Wedgwood (Nos. x. and xi.) must claim cursory and concluding notice. His stonewares were made of various colours, and were decorated with applied ornament of a different colour from that of the body. The process of applying the decoration was accomplished by forming the ornamental units in moulds, and then attaching them to the body of the ware—a process known as "sprigging." This method, which permitted the use of one colour for the body and another for the ornament, gave distinctive qualities to this class of pottery. These coloured stonewares were the precursors of that most original of all Wedgwood's productions—jasper. As with his stonewares, so with his jasper, the reliefs were "sprigged"; but with this ware there came the added quality of the translucence of the paste, which allowed the coloured body to shine through parts of the white ornament. The decorative inspiration of the noble jasper pieces was generally classic (No. xi.), yet the inherent properties of the jasper paste and the characteristics of the means of ornamentation gave results singularly original and individual.

No. XI. JASPER VASE, WEDGWOOD (WEDGWOOD INSTITUTE)

Baxter and Baxter Prints Part II. By Cecil Hunt

In the March number of The Connoisseur Magazine we briefly surveyed the career and work of George Baxter. In the present number we propose to consider rather more in detail the nature of his patents and the peculiarities of his process.

In the year 1836 Baxter obtained a patent for steel and copper engravings. When it expired in 1849 he secured an extension for the term of five years. Again, in 1858, he took out a further patent for colouring photographs by the wood block process, but so far as can be ascertained nothing resulted from the latter invention. The earlier patent is the one with which we are immediately concerned.

As appears from the lettering on many of the mounts to his prints, Baxter claimed to be "the inventor and patentee of oil colour picture printing." Some doubt, however, exists as to what he actually invented, for it is abundantly clear that his system and methods were not wholly original. In the specification for his patent, lodged in 1835, he admits that the process of printing by means of a number of wood blocks was well known and in common use. As a matter of fact, both in England and on the Continent, there had been colour printers at work many years prior to 1835, but [illegible] their [illegible] and commercially unprofitable, and, so far as one can gather, block printing had practically ceased to exist during the latter half of the nineteenth century.

At the beginning of the nineteenth century, Savage attempted to produce imitations of coloured drawings by repeated impressions from engraved wood blocks. Though these were received at that day as very fair productions, they were not of sufficient merit to derive any encouragement to publish, nor was it until some years afterwards that any proficiency in this art was gained.

John B. Jackson [illegible] had experimented on similar lines. His *Essay on the Invention of Engraving and Printing in Chiaro Oscuro* [illegible] published in 1754, and Savage [illegible] *Decorative Printing* [illegible] published [illegible]

[illegible]

GEORGE III. SIZE 4¼ IN. BY 3 IN.

the chiaroscuro method of obtaining surface colour, principally in the direction of extending the scale of colour, which had previously been limited to four shades of one tint. It is hardly necessary to say that the coloured mezzotint and stipple engravings produced by Bartolozzi and J. R. Smith, and the coloured etchings of Blake, were quite distinct, so far as the process was concerned, from the colour effects produced by wood blocks.

The question then arises, whether Baxter was entitled to consider himself the inventor of the process of colouring impressions from an engraved plate by means of blocks, for this is apparently the subject of his patent. No doubt he made many improvements in the process, though their precise nature remains uncertain, but his specification at any rate discloses no invention. The process had already been employed on the Continent by Goltzius (1557) and Abraham and Frederick Bloemaert (1558), and introduced by Linton Kirkall in 1721, and later by Charles Knapton and Arthur Pond in 1734-5. Kirkall, it is true, used mezzotint and not aquatint on the key or foundation plate, and Pond and Knapton an engraved or etched line.

According to Chatto and Jackson's *Treatise on Wood Engraving* (1839), from the time of the publication of the second part of Savage's *Hints on Decorative Printing* (1822) and the tinted illustrations of *Puckle's Club* (1820), no further attempts had been made to improve or extend the practice of chiaroscuro engraving and printing in colours, till George Baxter turned his attention to the subject. Jackson further says that the manner in which Baxter executed picture prints in positive colours, after drawings or paintings in oils, was very similar to that in which Kirkall executed his chiaroscuros.

In 1856 some correspondence passed between Miss Savage, daughter of the printer, and Baxter on the subject of the latter's claims. Miss Savage, in the *Daily News*, publicly impugned Baxter's right to be considered the inventor of the art of printing in colour. She gave him all credit for his zeal and skill in pursuing that interesting branch of art, but claimed precedence for her father as the real inventor of the process. Baxter's reply was that he had proved and maintained his right before the highest judicial authority, both upon the occasion of his original patent and of its further extension. "I then produced," he says, "incontestable evidence before the Judicial Committee of the Privy Council of my right and title to the honour of being sole inventor of the

EMPRESS EUGÉNIE SIZE 4¼ IN. BY 3 IN.

art of picture printing in oil colours. . . . I admit that it is perfectly right for a daughter to cherish the memory and exertions of her father: but I deny that, in the work spoken of by Miss Savage, there was shown any evidence that it consisted of any improvement upon a long known and practised process, any revival of it, or any combinations calculated to add to previous experience."

Baxter's claims to originality are, it must be admitted, entirely borne out by the judgment of a learned Lord Chancellor. Lord Brougham, speaking as Chairman of the Committee of the Privy Council which sat to consider the artist's application, in 1849, for an extension of his letters patent, said that their Lordships were clearly of opinion that great merit was due to the patentee. It was an invention of great public utility. It had, however, hitherto failed to be profitable to the petitioner. That it was an original invention was shown by the evidence. Miss Savage, however, with true feminine pertinacity, secured the last word, pointing out that her father was awarded by the Society of Arts in the year 1825 a large silver medal and a sum of money for his improvements. "Dates," she concludes, "must ever

H.R.H. PRINCE A[illegible]

remain incontrovertible evidence." From the correspondence it would seem that Baxter and Miss Savage were arguing somewhat at cross purposes, for when Miss Savage denied that Baxter was the inventor of printing in colours, the latter's reply was that he was the inventor of printing in oil colours.

Though it [illegible] at this date to determine [illegible] between the rival claims of Savage and Baxter, [illegible] the title of [illegible] colour printing by means of blocks and [illegible] plate.

Baxter [illegible] the first to [illegible] medium [illegible] [illegible] that he was able to manufacture many thousand [illegible] of a picture

"ENGLAND'S QUEEN" [illegible]

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[illegible] in tint and at [illegible] that his prints were made available for purposes of book illustration. [illegible] great was the [illegible] of his process that it [illegible] "the most chaste and delicate colours, [illegible] according to the statement of an [illegible] witness, "[illegible] produced by their labour."

Baxter, [illegible] was the first to make a commercial [illegible] printing, but with all respect to the learned Lord Chancellor Brougham, who may not [illegible] had his attention drawn to the earlier achievements in colour block printing, the title "inventor" [illegible] something of a misnomer.

NEW FROM AUSTRALIA

SIZE 6 IN. BY 4½ IN.

The earliest Baxter colour prints were impressions from wood blocks only. He endeavoured by [illegible] means to produce a massed colour effect, but the [illegible] of the process, which became apparent at a very early period in the history of the art, proved insurmountable even by Baxter. His first colour print from a wood block is, so far as we know, the [illegible] book illustration (7 inches by 5) known as [illegible] Butterflies, which was published in 1829. Mr. [illegible] is probably correct in saying that this print is not in oil, though it is stated in MS. on the [illegible] the British Museum copy that it is Baxter's first oil print. One of the three butterflies represented is, according to the artist's typed description, a "White Admirable"! Two other prints of the same kind, the "Dippers and Nest" and "Little Grebes and Nest," followed in 1834, and in the same year Baxter produced what seems to be his first oil print, the "Eagle and Vulture" (size about 4 in. by 3 in.). Under the title are the words "Engraved and printed in oil colour by G. Baxter, 29, King Square, from a painting by T. Landseer." On the earlier prints appears only the legend "Engraved on wood and printed in colours by G. Baxter."

In 1836 he seems to have come to the conclusion that no further progress was possible with wood blocks alone, and accordingly he began to employ, as the basis of the finished picture, a foundation plate. The plate which was sometimes brass, copper, or zinc, but more commonly steel, was in his earlier experiments engraved merely in a dotted outline, as may be seen in the prints in the *Pictorial Album or Cabinet of Paintings*, though latterly it was as minutely worked as if no colour was to be superimposed. From the metal plate impressions were produced by the mezzotint and stippling processes,

more or less in the manner of J. R. Smith, the Wards and Bartolozzi, and also in aquatint, but instead of following their practice of making colour prints from a single plate, Baxter used a number of wood or metal blocks for transferring the colour to the print, and secured a greater depth and brilliancy—though a rather unpleasant surface—by using oil instead of water colour. "It will be found," he said, "that successive colourings and tints from a series of blocks being

Baxter was a most conscientious worker. The detail, especially in his later prints, is so minute that it can bear the ordeal of a strong magnifying glass. Each colour or shade of colour was communicated by a separate block, and as the subjects of many of his prints were elaborate and called for a wide range of colour, he frequently utilised twenty blocks or even more, the number of printings, of course, corresponding with the number of blocks. One of the

AUSTRALIA—NEWS FROM HOME

received on copper or steel impressions, more body and character will be given to the finished print than when the coloured print is the result of the same series of blocks taken on plain paper, which has been the practice hithertotore." Baxter, in fact, aimed at mechanically reproducing the painter's art by laying down one colour, and then superimposing a succession of other colours until a whole picture was built up. To such an extent was this principle carried out, that in his earlier works even the whites are printed in pigment.

The general encouragement given to the new art was, according to an article in the *Art Journal*, 1851, "beyond precedent, several of the pictures produced by the patent process having reached the enormous sale of 300,000 copies."

astonishing characteristics of his work is the perfection of the register, a perfection not easy to approach even with the aid of photography and modern power machines. The way in which he managed to impose each block exactly to a hairsbreadth in its appointed place, so that the successive printings show no signs of overlapping, is described at length in an able article in the *British and Colonial Stationer and Printer*, 1904, p. 23, to which the curious are referred.

As a copyist Baxter was unrivalled. In fact, so accurately did his process reproduce the colour and quality of original paintings, that Corbould, after seeing the reproduction of one of his own oil paintings, "The Parting Look," declined to allow Baxter to copy another, on the ground that no one would purchase

THE BAILIFF FIRST SIZE 4¼ IN. BY 3½ IN.

originals if they could get exact facsimiles at possibly one fiftieth the price!

About the year 1853, when photography was in the ascendant and the daguerreotype process was becoming fashionable for portraiture, Baxter produced a new kind of print which was known as a "Baxterotype." Very few of them are now in existence, and they never attained much popularity. They were mostly printed from one block, and never in colour. The coloured examples which are occasionally met with, such as the "Infant Samuel" and the reproductions from the Raphael cartoons, were the work of other printers, using Baxter's plates.

It is impossible to say how Baxter arrived at all his results. Mr. Bullock inclines to the view that much of his success is attributable to a perfect knowledge of the colours, and that his secret lay in the skill with which he mixed them. His pigments, like the crimsons, and paper were of the best, but these materials did not make the process. The secret of his success no doubt lay in the fact that he performed the greater part of his work with his own hand, and superintended the whole through every stage from start to finish. Perhaps, too, there may have been mysteries which he did not reveal to his pupils or licensees, for after his death, though they produced prints by the same process, and Le Blond and Brooks had the advantage of using Baxter's original plates, not one succeeded in equalling the quality of his work. In course of time the process, cheap though it was, fell into disuse—destroyed by the flood of chromo-lithographs.

The difficulty of ascertaining the genuineness of alleged Baxter prints is accentuated owing to his eccentricities in the matter of signatures. For example, up to 1848, he appears only to have signed one print. After that date he signed some and not others, but whether he had any motive for what he did is not known. Then, again, the collector has to consider carefully whether the prints are by Baxter or by his licensees and imitators, some of the best of the latter being difficult to distinguish from Baxter's own work. Moreover, though the plates and blocks may be Baxter's the prints may not, for on his retirement in 1860 many of his plates and blocks passed out of his custody, first to Vincent Brooks, who purchased Baxter's plant with an agreement that the vendor should superintend the production of the prints, some eight years afterwards to Le Blond, and again, in 1888, to Mockler. Brooks and Le Blond

THE DESCENT FROM THE CROSS SIZE 8 IN. BY 6½ IN.

both produced colour prints from these, while Mockler issued a folio of reprints in black. From some of his father's plates George Baxter, the younger, also produced impressions in colour, utilising the process of chromo-lithography, instead of his father's blocks, with poor results.

Le Blond was one of the most noteworthy of the licensees, and after the expiry of the patent he employed the same process on his own account. When he acquired Baxter's plates and blocks and reprinted from them he usually, but not invariably, erased Baxter's signature and substituted his own. Some prints bear Baxter's signature in the plate margin and Le Blond's in the body. Le Blond's best work—as, for instance, his prints of Baxter's plates "Lake Lucerne," "The Reconciliation," and "The Fruit Girl in the Alps"—is not always readily distinguishable from his master's. A complete Le Blond print, as Mr. Courtney Lewis points out in his *Life of George Baxter*, is sometimes almost as beautiful as a print by Baxter, but, as a rule, the work of the former lacks the excellent qualities which are characteristic of the greater man.

THE FIRST LESSON — SIZE 8¾ IN. BY [illegible]

"[illegible]" — SIZE [illegible] IN. BY [illegible] IN.

[illegible] YOUTHFUL HONOUR — SIZE [illegible] BY [illegible]

Le Blond colour, for example, has less depth; it is often crude and harsh, the printings are frequently out of register, and his attention to details is to be observed in his treatment of eyes and lips. Baxter always treated the eyes and lips separately; Le Blond often ignored them, or treated them in a perfunctory manner, as, for example, in such prints as the "Princess Royal, Princess of Russia," and the "Late Duke of Wellington."

About four hundred Baxter prints are known to exist, and some of them are to be found in many states. These range from the first "pull" from the engraved foundation plate through the various stages of block printing which led up to the finished picture. Frequently, of course, the varieties of the same print differ only in minute details. The first "pull" from the metal plate was usually of a neutral colour, which had little effect on the completed impression, its main purpose being to act as a guide or key for the colour blocks. Sometimes, however, as in "The Descent from the Cross," the first stage was in a pink tint. In other cases, to secure the desired result, blue, red, or even a number of colours were used in the first pull.

A few of Baxter's pictures were printed in monochrome in the Bartolozzi red tint that had been popular earlier in the century.

Mr. Lewis in his book, to which reference has already been made, includes a comprehensive and descriptive catalogue of all the Baxter prints at present known to exist. This catalogue, which was founded, no doubt, on the incomplete list compiled by Mr. Mockler in 1893, states the number of blocks used by Baxter in each print, the comparative rarity and probable market value of good impressions, and notices or describes the Le Blond prints taken from Baxter's plates and blocks. It should be of the utmost value to collectors.

Upon the educational value of his work Baxter laid great stress, and no doubt it was a considerable feat to have perfected a process whereby facsimiles of original paintings could be produced at so small

THE NATIVITY — SIZE 6 IN. BY 4⅞ IN.

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DAUGHTERS OF THE PAINTER

BY P. DE VOS

Frontispiece

a cost as to bring them practically within the reach of everybody. Unfortunately Baxter lived at a period when English art was at a very low ebb. His original work as a water-colourist and with the graver's tool was careful and conscientious. But it is the work of a craftsman, not of a great artist, and the results are as a rule uninteresting except, perhaps, historically. Similarly, his copies of the works of others, though often excellent as copies, reflect only too clearly the dullness of the originals. It was a pity that Baxter wasted his powers in reproducing the pictures of such painters as Rankley, H. Gubbins, Wyburd, Brooks, S. B. Halle, and Kenny Meadows—names which have long since passed into oblivion—to mention only a few of the obscure painters whose works he copied. He fared better when he elected to reproduce the work of undoubted masters, such as Raphael's "Holy Family," copied from the ancient Gobelin tapestry, or "The Descent from the Cross," after Rubens's celebrated picture at Antwerp. The latter, which was produced from fourteen blocks and originally sold for 3s. 6d., is considered by many to be Baxter's greatest success. A few other prints from works by Vandyke, Reynolds and Lawrence are also noticeable.

What is generally regarded as Baxter's masterpiece is his representation of Queen Victoria receiving the Sacrament at her Coronation. The artist was present at the ceremony and sketched the scene from the gallery occupied by the Foreign Ambassadors, the finished work taking several years to complete. The colouring is, on the whole, satisfactory, and the draughtsmanship displayed is remarkable. Within a relatively small space—the dimensions are 21¼ by 17¼—Baxter has depicted an immense assembly, apparently thousands of spectators, and, it is said, the plate contains upwards of two hundred portraits of the most notable persons present. The architectural work, which is accurately drawn with a wealth of detail, adds greatly to the beauty of this historic scene. The Coronation picture was published in 1842 with the companion print of the Queen opening her first Parliament. Both are coloured aquatints, and they probably represent Baxter's art at its best. Curiously enough Baxter signed the "Opening of Parliament"—which seems to be the only print of earlier date than 1848 which bears his signature—but omitted to sign the companion picture. The pair were originally published at the price of five guineas each to subscribers—eight and ten guineas being demanded for proofs—and they were dedicated, by command, to the Royal Family. The subscribers numbered over one hundred, including many royalties and members of the nobility, and for this reason perhaps copies very seldom come into the market. Neither print was catalogued in Baxter's sale in 1860, nor were they on sale or even on view at his stand at the Great Exhibition, but two excellent impressions, one in the varnished state, were to be seen in the New Dudley Gallery exhibition of Baxter prints last year. The covering of amber varnish gave the "Opening of Parliament" print very much the appearance of a finely wrought oil painting.

Owing to the use of fugitive colours, such as the cochineal crimsons, instead of the more permanent madders, Baxter prints tend to fade on exposure to a strong light. To avoid destruction they should be stored in portfolios, rather than framed and hung on walls. But, as they lack decorative qualities and are usually small, this is no great disadvantage.

At the present day, when the tendency of the modern school is to avoid a superfluity of detail, and in lieu thereof to erect, as it were, a mere framework for the imagination of the spectator to fill in according to taste, or knowledge, Baxter's work must seem laboured and devoid of inspiration. His colour, too, has seldom a subtle quality and it is frequently deplorable. On the other hand, in some of the best of his portraits the ivory surface and general delicacy give them the appearance of fine miniatures. On these and on his "Coronation" and "Opening of Parliament" prints his reputation as an artist is most firmly based. But, in spite of his present popularity, it is by no means certain that in the far future his name will be remembered.

Artistic Tobacco Pipes

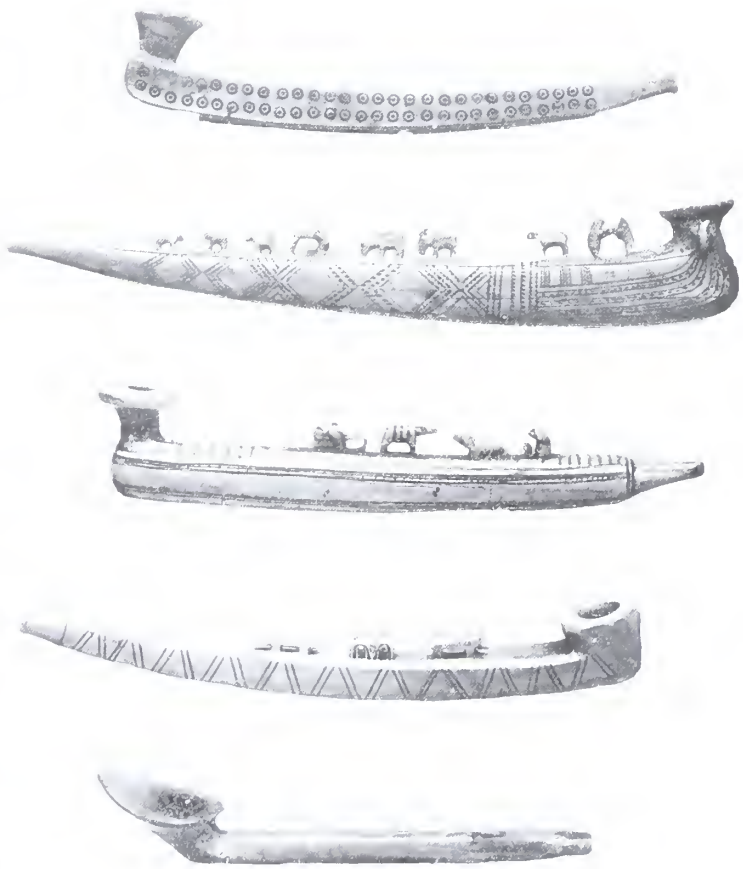
By Richard Quick

Artistic pipes, used either for smoking tobacco, hemp, or coltsfoot, are found in all countries. In the present article I wish rather to bring before the reader those made by more or less savage or primitive people in different parts of the world.

As America is the home of the tobacco pipe, I will start there. In the Blackmore Museum at Salisbury there are some interesting stone pipes from the Ohio Mounds, which were found lying side by side with stone implements. The immense antiquity of these is self-proven, since they have been executed by men of the Stone Age, who were contemporary with the long-passed away animals they depicted.

The designs, though sometimes very simple in form, often represent the heads of animals, such as the racoon, bear, wolf, beaver, etc. In each case the animal carved on the pipe faces the mouthpiece.

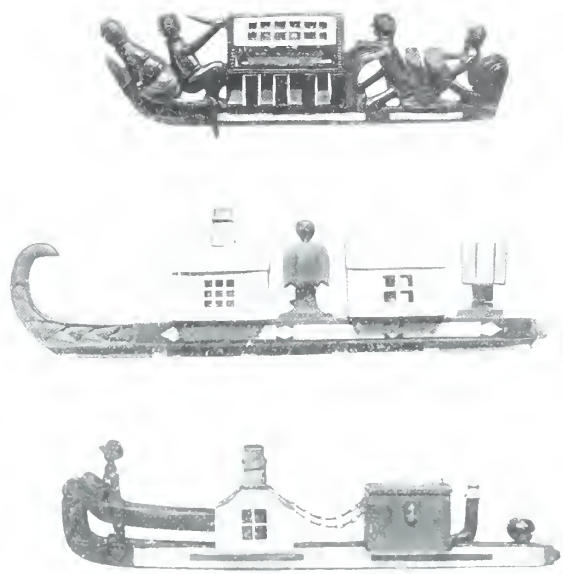
The first illustration represents a group of Eskimo pipes. When exposed to the air they disintegrate and crack, and of all the natural history. Nos. 1 and 4 are carved from walrus tusks. No. 1 is decorated with a number of concentric circles. No. 4 has zigzag incised lines on each side of the stem, and on the top animals carved in the round. Nos. 2 and 3 are carved whale's-bone. No. 2 is a very artistic pipe, next the bowl being two Polar bears standing on their hind legs; then follow three reindeer, a man kneeling, an Eskimo dog and two bears; and the sides of the stem are decorated with incised lines filled with black. No. 3 is a very curious pipe, on which is carved a man in a sledge drawn by a reindeer, which is facing a walrus, at the back of which a second walrus is seen coming out of the water. These pipes are decorated with what may be termed "pictographs," or pictures of actual representations of objects. Whale-hunting scenes are also found depicted. The bowls of these pipes, it will be noticed, are small, as tobacco is precious with the Eskimo. No. 5 is carved from a mammoth tusk, the mouthpiece being



No. 1. Eskimo or Arctic pipes

of wood. It was brought by Mr. Seebohm from the valley of the river Lena, in East Siberia, so it may be classed with Arctic pipes.

In No. ii. we have three very strange-looking specimens. They are what may be termed Noah's-Ark-like looking pipes, with a rude house on each, the chimney forming the bowl of the pipe, and the stem the keel of the boat. The house in most cases has glass windows, and the boat (stem) is inlaid with bone. The upper one in the illustration is made entirely of slate. These pipes were, no doubt, the result of the natives having seen a European trader at some time or other. The top one came from Vancouver Island, the other two from Sitka. They were collected (like all the other specimens shown) by Mr. W. Bragge, and at his death his famous collection of pipes was sold, the British Museum acquiring certain specimens, from which the whole of the illustrations to this article are taken, and which are now to be seen in the Ethnographical Gallery of the British Museum.



No. II — PIPES FROM SITKA

It will be noticed in the lower specimen that Noah appears to hold the helm.

The inhabitants of Vancouver Island form some very curious pipes out of solid blackstone, covering them with an infinity of grotesque carvings of human figures, snakes, birds, etc., but they can hardly be called artistic.

It may be safely assumed that the North American Indian inherited the practice of smoking, through generations of ancestors, from prehistoric man. The North American Indian smoked the "calumet," or "pipe of peace," as a token of amity, and the "tomahawk," or "pipe of war," on less friendly occasions. It is curious to note that the more forbidding pipe is usually the better decorated and more artistic.

In No. iii. we have a group of tomahawk pipes from the Bragge collection. The bowls of these pipes were originally made of blackstone and metal. The bowls and hatchets of the pipes represented were made in this country, and used as barter with the Indians. They were much sought after and prized by them. The Indian often engraved the blades, and decorated the wooden stem with carvings, etc. The one in the illustration so on the [illegible] belonging to Strongbow, chief of the Sioux Indians, is twenty inches long.

The third specimen belonged to a Shawnee chief, who decorated the thick wooden stem with inlaid panels of silver. It will be noticed that the [illegible] tomahawk pipes [illegible] at [illegible] different in design.

In South [illegible] some very interesting [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] No. IV. The [illegible] group of [illegible] from [illegible]. The [illegible] [illegible] [illegible] of [illegible] wood

No. III — TOMAHAWK PIPES

No. IV.—PIPES FROM PARAGUAY AND PERU

The first (top) one was formerly used by a chief. The ornamentation in each case is incised, the lines being filled with white. A roll of tobacco leaves is inserted in the large end, whilst a reed forms the mouthpiece. The two upright ones are from the river Meayali, Peru. They appear to be all bowl and mouthpiece, and are quite plain and simple in design.

Now, if we turn to Africa, we shall find that pipes there are made of nearly every material, and are full of design. Take, for instance, those I have chosen for No. v. They came from Virginter, and are all made of red clay, in various forms, such as a leopard with incised rings, dots and lines filled with white, or a bird preening its feathers, the stem and mouthpiece being ornamented with cross-lines, etc. The lower two possess globular bowls, the usual form. These are also ornamented with incised lines filled with white. In the centre of the group is a pipe rather remarkable in design for a native of Africa. It represents a European padlock, a copy of some specimen seen by a native, who has been very faithful in his design, for he has not forgotten the rivets. The stem is similar to the others.

No. V.—CLAY PIPES FROM ASHANTEE

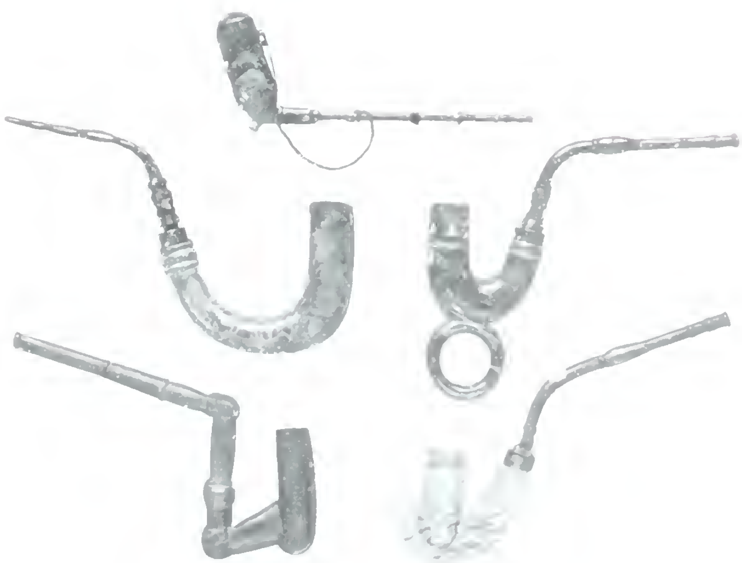
In No. vi. is represented a group of pipes from East Central Africa. The outer two on either side have earthenware bowls, with stems of wood and gourd mouthpieces. The stems are attached to the bowls by means of the skin of an antelope's leg put on when moist, which

shrinks in drying, and so makes an air-tight connection. The gourds in Nos. 1 and 4 are very fine. The latter forms the stem as well as the mouthpiece, and is 26 inches long. The central pipe is 34½ inches long, and is made entirely of wood, on the same principle as the wooden pipes of Europe. The Kaffir has no lathe in which he can turn the bowl, neither has he the drills with which the European maker [illegible] delicate tools for [illegible] He has scarcely any [illegible] [illegible] in making a very [illegible] The main point [illegible]

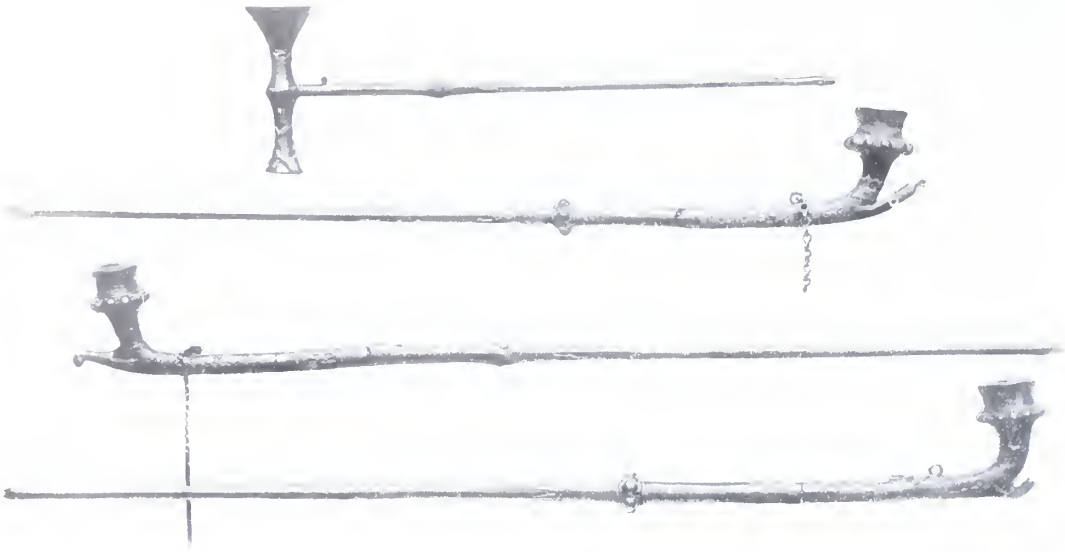
No. VI. [illegible]

reddish clay, worked on the outside into a kind of pattern like that of frosted glass.

In No. VII. we have a group of Kaffir pipes made mainly of serpentine. The top one has a green and white bowl with a silver chain, cap and stem, which is probably Dutch. The next has a greenish serpentine bowl, forming nearly a half circle, with stem of horn. The third has a brown mottled serpentine bowl, curved [illegible] at the bottom [illegible]



No. VII. [illegible]

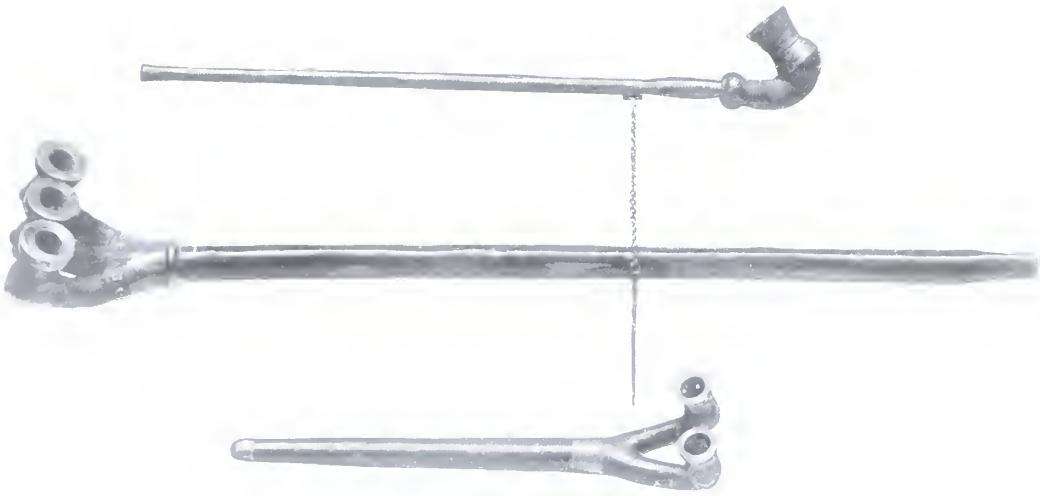


No. VIII. BRASS PIPES FROM SUMATRA

pipe. This affection seems to distinguish every smoker, no matter what his country may be. The Turk, for instance, has a pipe with a plain earthen bowl, but incrusts the stem with jewels, and forms the mouthpiece of the choicest and purest of amber. The German forms the bowls of the finest porcelain, and adorns them with his own coat of arms, or that of his country or some bosom friend, whilst the stem is decorated with silken cords and tassels of brilliant colours.

In No. viii. we have a group of brass pipes from the island of Sumatra. The bowl end is chased and has usually attached to it a brass chain and pricker for cleaning out the bowl. The stems of the others are ornamented with curious interlaced ornament and knobs in high relief. No. 3 in the group is quite complete. No. 4 is 33 inches long. They are all peculiar to this island. The top one is what is called "hammer-headed."

In No. ix. I have selected three curious pipes from the Caucasus, or Asiatic Russia. They are made of wood mounted with silver, and one has a silver chain and pricker. It will be noticed that two of the pipes have more than one bowl, viz., one has two and another three bowls to one stem. That is in order that the smoker may use different kinds or blends of tobacco at the same time, if he wishes to inhale three different kinds of tobacco at the same moment.



No. IX. PIPES FROM ASIATIC RUSSIA

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (No. 1).

DEAR SIR,—I should be greatly obliged if you would insert the enclosed likeness in your magazine, with a view to ascertaining the personality of the sitter, and the name of the painter. Has it been engraved?

I remain, yours truly, JOHN F. WHALE URE.

UNIDENTIFIED PORTRAIT (No. 2).

DEAR SIR,—I should be glad to know if any of your readers can identify the accompanying portrait of a bishop.

Yours faithfully, A. A. HUNTER.

PORTRAIT OF HORACE WALPOLE.

DEAR SIR,—The enclosed is said to be a portrait of Horace Walpole, but it differs so much from the accepted portraits, that it is very much open to doubt. Will you insert it as a query in THE CONNOISSEUR MAGAZINE? It may elicit some information. As a picture it is of undoubtedly good quality.

Yours truly,

GEO. CULLOW.

PAINTING BY MARTIN DE VOS.

DEAR SIR,—Would you please oblige by having photographic block made of Martin de Vos picture, and insert same in your column asking information regarding stays or batons in the hands of the Virgin and man in left hand corner of same. I would like to have the story or legend in connection with same. I would also like to know if any of your numerous and cultured readers can give me any clue as to the history of the picture.

Yours truly, JAMES GAHAN.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The unidentified portrait (No. 2) on page 276 of the August number of THE CONNOISSEUR MAGAZINE is that of the Princess Anne of Hanover, daughter of George II., and Princess Royal of England, who married Prince William IV. of Orange, *Stadtholder*, in 1734. She died in 1759.

The dress is scarlet brocade, and the ribbon in the cap is likewise scarlet. I do not know the painter's name. These portraits (duplicates often) were frequently copied from the original picture, and presented to friends or people whom these royalties wished to favour.

Yours sincerely, H. LOUIS DE SCHEFOOUDY.

UNIDENTIFIED PORTRAIT (No. 2).

UNIDENTIFIED PORTRAITS (Nos. 3, 4, AND 5).

DEAR SIR,—Will you be good enough to reproduce in your magazine the three photographs of portraits, as some of your readers may perhaps be able to enlighten me as to the identity of the subjects and probable artists. The large male portrait in the robes of the garter is most likely by Kneller, or perhaps Largilliere, but it should not be difficult to identify, although I have hitherto not been successful in discovering who it represents. The smaller portrait of a young man in

UNIDENTIFIED PORTRAIT (NO. 2)

PORTRAIT OF HORACE WALPOLE

PAINTING BY MARTEN DE VOS

UNIDENTIFIED PORTRAIT (NO. 4)

UNIDENTIFIED PORTRAIT (NO. 5)

Simour is somewhat in the style of Walker: but I have no ideas as to the identity of the individual represented. The third is a portrait on panel of a lady wearing a ruffle and tiara. At the top left-hand corner appears the inscription, "Ætat 57," and in the top right-hand corner, "An Dom 1617." I shall be very glad of any information that will assist me in establishing the identity of the persons represented.

I am, dear Sir, yours faithfully,

HAROLD W. COMPTON (Major).

P.S.—It has been suggested to me that the portrait of the lady is by Mr revelt

UNIDENTIFIED PAINTING (NO. 1).

DEAR SIR,—Will you kindly identify an oil painting for me, photograph enclosed.

Yours faithfully, L. G.

UNIDENTIFIED PAINTING (NO. 2).

DEAR SIR,—I enclose you photograph of a painting presented to the Cyfarthfa Castle Museum and Art Gallery. I shall be glad if you can help me as to the identification of subject and artist. It appears to me to be like Morales' work—Spanish school.

Do you think the prone figure represents Christ, and the female figure with ointment the Magdalene?

Your esteemed assistance will oblige. I enclose coupon.

Faithfully yours, ENQUIRER.

MINIATURE PAINTER NAMED JEED OR YEED.

SIR,—I shall be much obliged if you will kindly let me know whether about the year 1784 there was

ARM CHAIR (*temp.* William and Mary)

In the collection of Messrs. Lenygon of Old Burlington Street, W.

UNIDENTIFIED PAINTING (NO. 1)

a *miniature* portrait painter of the name of "Jeed" or Veed.

Yours truly,

(Mrs.) J. M. Molyneux.

THE CHRISTIAN NAME OF THE WIFE OF JAMES IBBETSON.

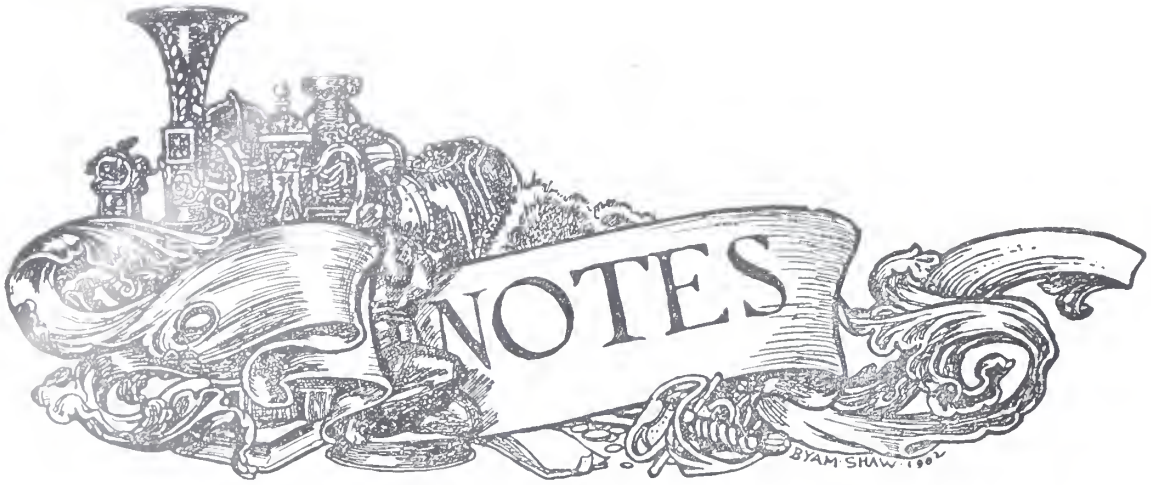
SIR,—In reply to the enquiry as to the Christian name of the wife of James Ibbotson (or Ibbetson) contained in the September number of THE CONNOISSEUR MAGAZINE, I may say that the name of the lady was Elizabeth. I obtain this information from a manuscript pedigree of the family in my possession.

Yours, &c.,

L. Basil Lupton.

UNIDENTIFIED PAINTING (NO. 2)

GAME
PUBLIC
LIB.



The Repose in Egypt, painted throughout by Joachim Patinir, is on panel, and measures 18 in. by 24 in. It came from a private collection in Naples, where so many fine Flemish pictures of the sixteenth century have been found. Patinir was the first of the Flemings to make the landscape more important than its figures.

"The Repose in Egypt" By Joachim Patinir

Pictures painted throughout by the master are rare, as in the majority of cases he restricted himself to the landscape, and employed figure-painters for the rest, such as the Master of the Death of Mary, Quentin Matsys, Bernard van Orley, and Hieronymus Bosch.

The Holy Family rested, according to the legend, in or near the village of Metarich (or Matarea) beyond the city of Heliopolis (or Hermopolis), and took up their residence in a grove of sycamores. Hence the

THE REPOSE IN EGYPT BY JOACHIM PATINIR

importation by the Crusaders of the sycamore tree into Europe. The fountain sprung miraculously for the refreshment of the Holy Family. As they approached the city of Heliopolis in Egypt, a tree which grew before the gates of the city, and was regarded with great veneration as the seat (till then) of a heathen god, bowed down its branches at the approach of the Infant Christ. As the tree-god did obeisance in this way, all the idols of Egypt followed suit, bent their bodies in obeisance, and thus through material cause broke into pieces as they fell to the ground.

A MODERN SETTEE

Some four years ago the Virgin's tree at Matarieh fell, borne down by the weight of years. It is reported to be the original sycamore of the legend or a scion of it. Pilgrims for centuries, and tourists for many years past, have visited it.

The soldiers in the distance ask the husbandman how long ago the Holy Family passed through. The answer was, "at the sowing of the corn", but by a miracle it has sprung up in a night, and thus the soldiers are put off the scent. It will be noticed that the sower is still at work, the field is still being harrowed, and birds are picking up the seed. In the middle-distance one sees a second Virgin and Child reposing under a tree, whilst on the extreme right the "Massacre of the Innocents" is suggested in a small group of figures.

The picture was purchased by Messrs. Dowdeswell, who have recently sold it to a private American collector.

A Miniature Settee

Curiosities of a modern type attract attention to small pieces of furniture. The children's chairs of the Stuart period have become quite rare, owing to the great demand for them by lovers of the degree attempts of the cabinet maker. In chairs of similar size, has been created by collectors of toy sets of Bewick, Lowestoft and other factories, and the innumerable animals of Wedgwood possess a fascination which is peculiarly their own.

This set illustrated is [illegible] in length, and belongs to the late [illegible] period. Although so commonly a piece of furniture, it boasts of four

A WALNUT TABLE

MINIATURE OF THE SON OF JAMES II.

legs in front, and these legs show a remarkable style in their cabriole form, and in the termination of the feet, which are a decorative adaptation of the well-known club foot form. It is a piece quite unusual in character, and appeals at once to students of evolution in form.

Walnut Table

There is always something fascinating in the lines of a well proportioned table. The national gate-leg tables of Stuart days at once brings an atmosphere of Herrick's lasses in sweet disarray, and the Delft sack bottle and glass of the lover and poet struggling with his rhymes. For real luxury, a riot of colour and form, there is nothing in sumptuousness to compare with French cabinet-makers of the *rococo* school, with swirling curves richly gilded, and massive supports in grandiose style. But under the earlier influence of Italy the French cabinet-maker could, and did, produce something more austere. Its ornament was striking, but at the same time kept well within bounds. Such a specimen as the fine walnut withdrawing table we illustrate, which is in the library at Hardwicke Hall, illustrates this point. It has the mechanical device of extending leaves, which modern hands have copied. The four supporting griffins are not too massive, and the table has a touch almost of grotesque, poised as it is on four tortoises, but it is a fine example of the period of Henri IV., French late sixteenth century style.

Miniature of the Son of James II.

The time when there was a "King over the water," as well as at the Court of St. James, is recalled by the interesting miniature of the son of James II., known in English official circles as the Elder Pretender, but styled by his adherents James III. of England and VIII. of Scotland. The miniature is painted on copper, and surrounded by diamonds, emeralds and rubies. It is said to have been brought to Scotland by Prince Charlie, probably during his venture in "forty-five," and given to one of his principal adherents. The names of two or three historic personages are mentioned as having been the recipients, but in no case can these be substantiated. The relic was bought at the sale of the Jacobite relics

PORTRAIT-MEDALLION OF JOHN PHILIP ELERS

of the Stewarts of Dalguise, in company with a letter from Prince Charlie, which runs as follows:—

"April 15, 1766.

"I take very well of your compliment of condolence on the death of the King my Father: long acquainted with the merit of the late Major Nairne, and persuaded of your zealous attachment to my person and service, I shall wish to have it in my power to give you marks of the consideration I have for you.

"CHARLES, R."

The owner of the relic would be very glad if any reader of THE CONNOISSEUR MAGAZINE could throw further light on its history.

A Portrait-Medallion of John Philip Elers

COLLECTORS who have a *penchant* for the wonderful ware which the brothers Elers introduced into Staffordshire will be interested to see, for the first time, reproduced a Wedgwood portrait-medallion of John Philip Elers done in 1777. The illustration shows a courtly gentleman of the period. The brothers Elers—John Philip and David—came to this country, as did so many of their countrymen, in the latter part of the seventeenth century. Martin Elers, their father, had been Dutch ambassador to several European courts. John Philip, whose portrait we illustrate, was the godson of the Elector of Mentz, after whom he was named, and was held at the baptismal font by Queen Christina of Sweden.

These two brothers settled in Bradwell Wood, and

IRISH [illegible] MONEY

began to produce red ware which was on the same plane with Bottger's work of Meissen in the models of the old Chinese potters. There is no doubt that they jealously guarded their trade secrets. The old story, repeated in every popular book on china, that they employed idiots as workmen, has long been discredited. There is no doubt, however, that Twyford and John Astbury learned all they wanted to know of the methods of the Elers factory by feigning a stupid indifference. Recent excavations have shown that the Elers had a sort of tubular telephone communicating underground where the approach of a visitor could be made known.

The introduction of metal dies for stamped ornament was the inauguration of a new era for Staffordshire. The red unglazed teapots of small dimensions, with sprigs of leaves formed by stalks as fine as maidenhair fern, were sold from ten to twenty-five shillings apiece by David Elers, who had a shop in the Poultry in Cheapside. But it should be remembered that the Elers pottery lasted only twenty years, from 1690 till 1710.

The medallion portrait was struck in 1777 by Josiah Wedgwood, in his celebrated series of jasper portrait-medallions of the world's great men.

[illegible]

The illustration is a factory [illegible] discovered.

Joseph Wedgwood [illegible] name of John [illegible] Elers [illegible] interesting. [illegible] on whom Elers did [illegible] Burslem, he says: "[illegible] about eighty years [illegible] Mr. Elers came [illegible] improve [illegible] in our [illegible] precisely [illegible] our common clays [illegible] which produced *pot* [illegible] ware, and this, [illegible] had left the country, [illegible] into white stoneware. [illegible] the pipeclay of [illegible] and mixing it with flint stones calcined and reduced by pounding it to a white powder.

"The next improvement by Mr. Elers was the refining of our compounded clay by sifting, and making it into tea and coffee ware in imitation of the Chinese red porcelain by the casting it in plaster moulds and turning it on the inside upon lathes, and ornamenting it with the tea branch in relief, in imitation of the Chinese manner of ornamenting the ware. For the improvements, and very great ones they were, we are indebted to the very ingenious Messrs. Elers, and I shall gladly contribute all in my power to honour their memories and transmit to posterity the knowledge of the obligations we owe to them."

HAKESPEARE STATUETTE

This portrait [illegible] exceptional [illegible] only a [illegible] of the [illegible] potter, but [illegible] other [illegible] Wedgwood [illegible] the [illegible] specimen [illegible]

Irish Gun Money

Referring to "Beauty" in your May number, I thank the [illegible] presentation of a gun-money crown piece in my possession may interest your readers. It has been struck over a half-crown, and if examined closely and compared with the illustrations in your article, it will be seen that traces of the original coin appear on the obverse, *e.g.*, the wig on the king's head can faintly be distinguished, and the laurel leaves of the wreath round his head jut out where the "D" of DEI occurs. On the reverse the two dies are much more evident, the two inscriptions being jumbled together, and the XXX (for thirty pence) clearly discernible. It appears from what is stated in your article that this coin, of the intrinsic value of about 1d., was a legal tender for 5s. worth of goods, and if it was refused by some unfortunate tradesman he stood a good chance of being committed to durance vile at least!—P. Berney-Ficklin.

Old Lowestoft Mixing-House

We give an illustration which will be of interest to all collectors of Lowestoft china. Now two inhabited cottages, the house on the Denes was once known as the Warren House, and was used for mixing the body of the old Lowestoft china. Mr. Luson, of Gunter Hall, an adjacent estate, discovered the clay in 1756, and experiments resulted in the establishment of a china factory at Lowestoft. The kilns were on the site of what is now the Crown Brewery, where the moulds and fragments were discovered a few years back. But the mixing-house was on the north shore, as shown in the photograph. Here it was that the

ELERS RED UNGLAZED WARE

mysteries of Lowestoft ware originated, and the spring close by probably determined the owners to select this deserted spot for their labours, and its seclusion gave it an added safeguard from prying strangers.

Shakespeare Statuette

The portrait of a statuette of Shakespeare reproduced is in biscuit or Chelsea-Derby ware, and should be of some interest to readers of The Connoisseur Magazine. The size of the statue is, height 14 in., 8 in. long by 4½ in. wide. It has been in one family many years, and is considered a rare piece.

POPE SPINNING JENNY

Straw Plaiting and French Prisoners' Work

I read with great pleasure the article on this subject by Mr. Maberley Phillips, which appeared in your May number, and the previous one on the same subject in the number for September, 1908, and I think the illustrations of the two objects in my collection of oddments here may interest your readers. The bone model of the "Spinning Jenny" has been in my family for nearly one hundred years, and, I believe, belonged to my great-grandmother, Mrs. Berney, of Worstead, Norfolk. It was made by the French prisoners in the early years of the last century, and is in perfect preservation, and in good working order. It is very similar to the illustration No. iv. in Mr. Phillips's article, and when the handle is turned all the figures begin to move: the woman nearest the bell-pull rocks a baby (which is hidden in the photo behind the cross on the wheel) in her arms.

The "straw" picture, of which I also send a representation, is elaborately worked in colours, and the design is very pretty. I bought it some twenty years ago of a pawnbroker in Great Queen Street, London, for 15s. P. Berney-Ficklin.

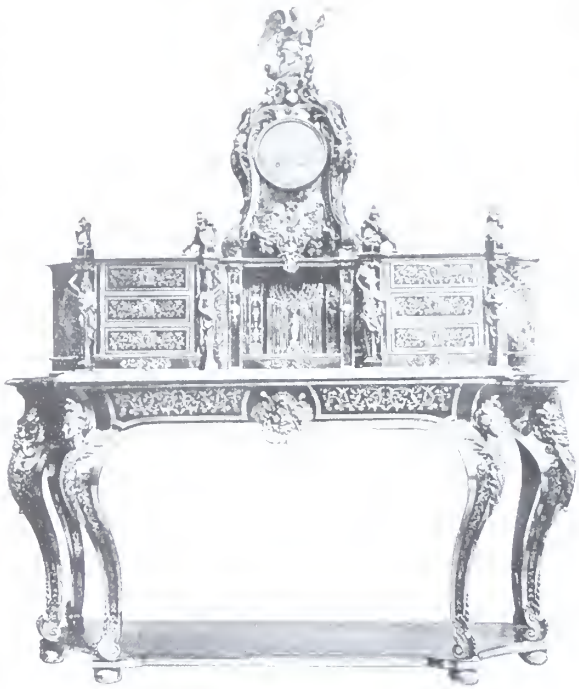
A Remarkable Writing-Table

Lovers of miniatures are well favoured by fortune if they can procure a few hours to linger over the treasures of the Duke of Buccleuch, and together with one of the finest collections of miniatures in the country are housed some remarkable pieces of furniture. Sumptuous specimens of the work of the princes among cabinet-makers [illegible]

STRAW PICTURE

[illegible] furniture [illegible] bound [illegible] morocco [illegible] to [illegible] Italian [illegible] book.

[illegible] well [illegible] two rows of [illegible] [illegible] Boulle work [illegible] and exquisite [illegible] glowing red [illegible] upon which [illegible] marquetry [illegible] Boulle floral pattern [illegible] silver. As a [illegible] this is, in regard to its colour, the [illegible] its proportions, and the [illegible] ornamentation for the school to which it belongs, one of the most remarkable pieces of French furniture in any private collection in this country.



A REMARKABLE WRITING-TABLE

Our Plates

The picture of the *Earl and Countess of Derby and their daughter Catherine, afterwards Marchioness of Dorset*, by Van Dyck, has already been described in "Current Art Notes" for August. Our illustration of it is taken from an excellent copy made some years ago by Mr. H. Weyall. François Clouet, painter to the Court of France during the reigns of the last four Valois kings, was of Flemish descent, a fact which reveals itself in the unaffected naturalism of his pictures, as is shown in the portrait of *Elizabeth of Austria, wife of Charles IX. of France*, now hanging in the Louvre, from which our illustration is reproduced. Our [illegible] illustration, taken from the beautiful portrait by [illegible] of his two daughters, now in the Berlin Museum, is one of the most charming examples of Flemish art, and perhaps the finest work of this too [illegible] contemporary of Van Dyck. The plate [illegible] *Fine Arts* is taken from an engraving in colour by M. Bow[illegible] after J. B. Cipriani, published in 1807, [illegible] example of both painter and engraver. The reproduction of *Affection* has already [illegible] in THE CONNOISSEUR MAGAZINE, but so many readers have [illegible] received from our readers for separate copies of the plate, that it has been thought advisable to include it as a decoration to the cover of the present number, [illegible] where it may be detached without injury to the part for binding. It is taken from the engraving by P. W. Tompkins, a pupil of Bartolozzi, which was made from a drawing by Miss Julia Conyers and published in 1792.

In January last we were enabled to illustrate a State bedstead then in the possession of Messrs. Lenygon, and which was known to have been occupied on the occasion of a state visit of Queen Anne to one of her ministers.

By the courtesy of the same firm, we now show an armchair, one of a suite which matches the bed. The purple and the gold velvets and the deep fringes with which it is upholstered give it that air of grandeur which, perhaps, the furniture of no other period can equal.

The state bedstead we refer to was constructed from a design by Daniel Marot, but the question has been raised as to whether he was also responsible for the chairs which match it, as their shape is more usually associated with the fashions prevalent in the reign of Charles II. However, reference to Daniel Marot's own designs will show a chair of identically the same pattern as the one now illustrated.

Books Received

Dates in English Furniture, by N. C. Aveling, 1s. (Neville Clifford & Co., Ltd.)

Dinanderie, a History and Description of Mediæval Art Work—copper, brass, and bronze—by J. Tavenor Perry, £1 1s. (George Allen & Sons.)

Old Italian Masters, engraved by Timothy Cole, with notes by W. J. Stillman. (T. Fisher Unwin.)

Pewter and the Amateur Collector, by Edwards J. Gale, 7s. 6d. net. (Philip Lee Warner.)

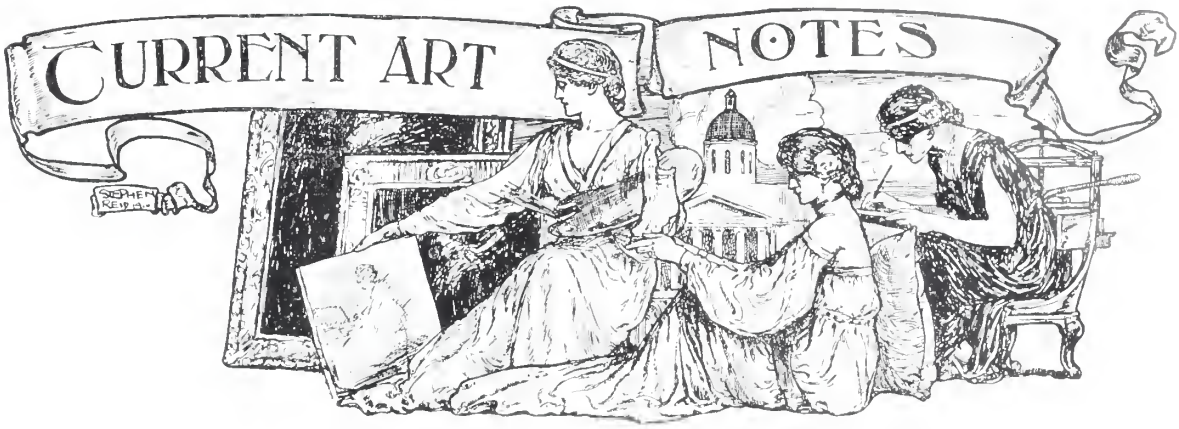
Romney, by Arthur B. Chamberlain, 12s. 6d. (Methuen.)

The Cabinet-maker and Upholsterer's Drawing-Book, arranged by J. Munro Bell, with an introduction by Arthur Hayden, 15s. (Gibbings & Co., Ltd.)

Worcester Porcelain, a description of the Ware from the Wall Period to the Present Day, by R. L. Hobson, M.A., £6 6s. net. (Bernard Quaritch.)

Kearton's Nature Pictures, Vol. I., by Richard Kearton, F.Z.S., F.R.P.S., 15s. net. (Cassell & Co.)

Simple Susan, by Maria Edgeworth, retold by Loney Chisholme, 2s. net; *The Water Babies*, by Chas. Kingsley, with eight illustrations, in colour, by Katherine Cameron, 6s. net; *Robinson Crusoe*, by Daniel Defoe, illustrated in colour by W. B. Robinson, 3s. 6d. net; *The Louvre*, Parts V. and VI., by Maurice W. Brockwell and Paul G. Konody, 2s. 6d. each net; *Daffodils*, by Rev. Joseph Jacob, 1s. 6d.; *Root and Stem Vegetable*, by Alexander Dean, 1s. 6d. (T. C. & E. C. Jack.)



The Royal Society of British Artists

LIKE most art exhibitions, held with open doors for all schools of thought in art, that of the Royal Society of British Artists—the one hundred and thirty-fourth to be exact—suffered from its want of homogeneity. The close juxtaposition of pictures, inspired by different ideals to attain varying aims, and having little in common in colour, technique, or feeling, inevitably prevents them from appearing to the best advantage. Every work is more or less an apparent contradiction to the sincerity of its neighbour; and the spectators' eyes and minds, confused by the sudden transitions, become too jaded to appreciate the set merits of the individual works.

The strongest feature of the exhibition was undoubtedly the landscapes. Sir Alfred East was well represented by his important picture of *An English Manor*, and four well-handled water-colours; the former work displayed the President in a more virile mood than is customary with him, he having discarded his usual tonal harmonies for a direct contrast of shadow against strong sunlight. The picture was a well-studied and sincere piece of observation, true to nature, yet so composed as to present a finely balanced decorative effect. Purely decorative was Mr. Alfred Hartley's treatment of *The Glade*, though this too displayed thorough appreciation of nature. Mr. A. M. Foweraker was very happy in his luminous and atmospheric rendering of *Albi*. *The Swirling Waters* of a willow-fringed river formed the theme of Mr. Hely Smith's principal contribution, in which the currents and eddies of the stream, sweeping in great curves under the play of brilliant sunlight, were rendered with perfect truth. Though the distance in Mr. A. C. Gould's atmospheric *Valley of the Torridge* was well realized, the foreground was wanting in strength and interest. Mr. Hans Frier, in his powerful *Portal of the*

[illegible] Mr. Henry W. [illegible] it up by a [illegible] forms of the [illegible] was a fully [illegible] of nature faithfully [illegible] Mr. Harry Levers *Reflected* [illegible] effort, was somewhat [illegible] and well handled land[illegible] showed Mr. Walter [illegible] pictures that should not be [illegible] *Gaston Tower, Yorkshire*, by Mr. W. [illegible] *Old Farm*, by Mr. John Lockhead; a [illegible] Middelburg, by Mr. Tatlow [illegible] a better position; and the well [illegible] *Cawd*, by Mr. Trevor Haddon. [illegible] of outlook would render them [illegible] professional critic than to the [illegible] general public were *Moon's Sapphire*, [illegible] Smith, and *Silver Summer*, by Mr. [illegible] the latter possessed considerable atmospheric [illegible] but the sky had a smeary appearance, [illegible] probably true to nature, gave one the impression of [illegible] the result of a too summary realisation of the effect depicted. Mr. Murray Smith's landscape [illegible] *Skyscape*, for the sky occupied five-sixth's of the [illegible] of the canvas, was noteworthy for the severe [illegible] of its composition and the nobility of treatment, which made a strong, well-balanced and fascinating work of [illegible] which in themselves hardly seemed of [illegible] interest for an important picture.

Of the figure subjects, undoubtedly the most striking [illegible] Mr. Joseph Simpson's *The White Room*, in which, [illegible] on the canvas, a girl was depicted eating [illegible], backed by an enormous area of almost [illegible] white wall. The cleverness of the [illegible] was undeniable; the artist had attained wonderful [illegible] whites, and his composition of an almost [illegible] subject was masterly; but whether the [illegible] on the production of such *tour de force* [illegible] authorized, is more than questionable. [illegible] version of *The Call of Samuel* [illegible] and well studied rendering of a [illegible] depicted many artists. The interest [illegible] *Scottish Moss Troopers* was [illegible] the landscape, a broad expanse [illegible] mystery and gloom under [illegible]; the work was treated with [illegible] the conception of the band of marauders [illegible] lonelinessand weirdness of the [illegible] the portrait the *Princess Pouilly*, by [illegible] what unsympathetic like[illegible] one of the finest works in the exhi[illegible] Mr. Oscar Middleton contributed a dignified [illegible] *Mr. F. Beacon*. Mr. J. W. Schofield's [illegible] and full of character, and [illegible] Lockhart Bogle, Leonard Patry, and W. Graham R[illegible] represented by good examples.

The Society of Portrait Painters

To say that the exhibition of the Society of Portrait Painters, held in the large gallery of the Royal Society of Painters in Water-Colours, was but an average one must not be considered as implying disparagement. The average of recent years has been exceedingly high. To maintain it is a by no means despicable feat; to advance appreciably in a single season an almost impossible one. It is only by looking back that we can see how consistent and steady has been the progress in the art of portraiture. There were many pictures in this year's exhibition which a few seasons ago would have been hailed as works of rare distinction; that this was not the case to-day is caused by the general levelling up in the quality of the portraits shown. The work of individual members suffers in the same way. If Mr. John Lavery, by his former achievements, had not led us to expect from him work of exceptionally high quality, we should be more ready to praise the many technical excellencies of his two portraits shown here; but judged by the standard set by the best of his previous works they were lacking. The portrait of *Mrs. Ralph Petro* was hard, and the carmine of the lips unduly emphasised, while the general tone of the picture of *Priscilla, Countess Annesley*, was so dark that, viewed a little distance away on a dull afternoon through the medium of the glass which protected it, only the face and hands of the sitter were visible. Though these were admirably painted they hardly compensated for the loss of the rest of the picture.

It is difficult to point out many coinciding features between the methods of Sir Lawrence Alma-Tadema and those of Mr. S. Melton Fisher, yet in a couple of their portraits each of the artists fell short of complete success for the same reason—a failure to invest the personality of his sitter with sufficient interest to make it predominate the picture. Mr. Fisher had, indeed, partly disarmed criticism in this respect by entitling his work *An Interior*. Viewed in the light of the title, it was worthy of high praise. The artist had given us a picture of a lady standing in front of a green-tiled fireplace, above which was ranged a row of blue plates. The figure was gracefully posed, the subject broadly but adequately treated, the different textures, whether of the flesh, drapery or china, fully realised, and the colouration deftly harmonized and balanced; but one felt that the face of the lady had made no greater appeal to the artist's sympathies than did any of the accessories, and so instead of being the motive of the work, it was merely an incident. In the portrait of *Miss Alma-Tadema* her father had offended in the same way, elaborating the surroundings of his subject until the picture was as much a portrait of them as it was of her, and the spectator's attention was distracted accordingly. One of the principal places of honour was given to Mr. Solomon J. Solomon's important group of his wife and children, entitled *Papa Painting*. In this the arrangement of the figures was very natural and unconstrained, the colouring good, and the rendering of the flesh and draperies all that could be desired. Here again, however, the work

THE FINE ARTS
BY M. POU
AFTER J. B. CHEREAU

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would have gained with a more simple background. In another portrait group, *The Violinist*, by Mr. W. Strang, representing the subject standing up directly facing the spectator, with a lady seated at a piano by his side, her head turned in the same direction, the artist had produced a strong direct piece of work, though the colouring was somewhat harsh. Mr. Arthur Hacker was very happy in his picture of Mr. Marion Spielmann, the well-known art critic—an excellent likeness—in which he had availed himself of an effect of artificial light to soften down the usually crude contrast of the black and white of evening dress into a low-toned harmony in which brown and greys predominated. A dainty and pretty portrait of Mrs. Stanley Barrett was by Mr. Mouat Loudan, though both his work and that of Mr. Ellis Roberts would have gained considerably by the addition of greater virility. Mr. Harris Brown was represented by four works, all handled with considerable freedom. The portrait of Mrs. Michael Salaman was hardly carried sufficiently far, while in that of Mrs. Herbert Scott, a fine piece of brushwork, the subject was somewhat uncomfortably posed. Mr. Percy Bigland's *My Three Years' Old* was a charming rendering of one of the most fascinating periods of childhood; the colouring was good, though a little spotty about the face, a fault which will probably disappear when the picture is a little toned with age. A strong masculine likeness of Mr. Dugald Clerk by Mr. Harold Speed, noteworthy for its grasp of character and the firm modelling of the head and hands, would have gained in effect if the details of the office furniture, by which the sitter was environed, had been kept in greater subordination. A clever "sketch portrait" from the same hand was noteworthy for its free handling and atmospheric quality. Mr. G. S. Watson's portrait of Master Michael Fisdall was expressed with great directness and a delightful quality of brushwork, which formed a pleasing contrast to the smooth surface finish and somewhat obvious prettiness of the Hon. John Collier's *Joyce* hanging near by. Decidedly one of the best portraits in the exhibition was that of Mr. J. Sampson by Mr. J. J. Shannon, a dignified and well-considered piece of work, easily and adequately expressed, and marked by the reticence of conscious strength. Mr. J. H. Lorrimer was hardly happy in his flesh-tones in his portrait of Mr. William Montgomery, nor was he seen to greater advantage in his other example. A genial, sympathetic likeness of Sir William Crookes was by Mr. E. A. Walton, a clever "study" by Richard Jack, while Messrs. Hugh G. Rivière, T. B. Kennington, John Bowie, and Maurice Greiffenhagen were all represented by pleasing works. A clever and characteristic likeness of the late Sir William Q. Orchardson by the late T. Graham was curiously reminiscent of the work of the deceased President of the "Society of Portrait Painters" both in its handling and colour scheme. Some of the smaller works were among the best things in the exhibition, notably Mr. Harris Brown's portrait of Captain Nevile Wilkinson, a breezy equestrian group by Mr. G. S. Watson, Mr. Blake Wirgman's portrait of Mr. H. A. Oliver, and some clever crayons by Mr. Francis Dodd.

CHARLES DAUBIGNY — THE STREAM AT VAUMOUDIS
(MRS. EVEPS' COLLECTION)

Turner through French Spectacles

It was the hen in Hans Anderson's fairy tale who argued the ugly duckling that he was no good because he could neither lay eggs nor purr. An honest critic according to her light, the hen's conception of the essentials was limited by her upbringing and environment. The moral to be derived from the incident is applicable not only to poultry, but to the human species, more especially to art critics. The critic who can appreciate at their true value all the varying and often conflicting phases of art has never existed, or, at least, existed only in the person of the late M. Emile Michel. We have the distinguished French writer's own authority for this exception. In his preface to the *Great Masters of Landscape Painting*, he states that he has "developed the faculty of admiring the most diverse style, and of recognising talent wherever it is to be found." From this it would appear that the mantle of infallibility once assumed by John Ruskin fell on M. Michel's shoulders, though the latter would have us believe that when his predecessor wore the garment it was not in working order. He writes of Ruskin, "One can have but a poor idea of his critical ability . . . . he speaks . . . . with the most vulgar and unintelligent presumption." M. Michel may escape similar censure from future writers, for, unlike the apostle of pre-Raphaelism, he generally takes the degree

course of re-organising talent [illegible] where it has already been universally acclaimed. Nearly three hundred artists come within the [illegible] of his vision; about half of these are French, and [illegible] the remainder belong to the old Dutch School. Among the works of these masters the epithet [illegible] may be discarded as hardly applicable to the majority. M. Michel is a safe and reliable [illegible] criticisms are admirable appreciative without [illegible] eulogistic and always instructive and [illegible]. With the older schools of Italy, [illegible], and Germany he is equally at home; [illegible] when coming among the more modern phases [illegible] that one doubts the catholicity of his taste and [illegible] there are not ugly ducklings of art whose [illegible] have escaped his recognition. Thus, while M. Michel finds material for 125 pages of excellent [illegible] in his survey of modern French landscape, that of the rest of the world is dismissed in three. Even in the "Benjamin's portion" given to his native country, artists are omitted who, if they did not attain the writer's standard, have, at least, exercised a wider and more profound influence on the modern painters' interpretation of nature than many who are included. Of the English School, Constable alone is singled out for special praise. He and Turner monopolise 32 of the 36 pages devoted to this section. A couple of pages suffice for Wilson and Gainsborough, fourteen lines for Crome and Barker of Bath, two for Ladbrooke, while Cotman, Vincent, and Stark are disposed of in nine words. With the exception of Millais, to whom a brief reference is given in the modern section, we have no other landscape artists of sufficient talent to come within the range of M. Michel's vision. He, however, consoles our wounded vanity by his praise of Constable, of whom he graciously allows that "perhaps he was not exactly an imitator of the French School." This is indeed condescension. Some people have thought that the boot was on the other foot, and that the modern French School was largely founded on Constable—a belief to which the incident of Delacroix repainting one of his most important pictures after seeing the English painter's work has attached some credence; but to most of us the fact that the distinguished French critic acknowledges that "perhaps there is some merit in English landscape painting which did not originate in France should be more than sufficient. Of Turner, M. Michel is less appreciative than of Constable; he allows to the works of the artist's earlier period "a certain assurance and boldness," and tells us that if he had studied more and eliminated certain colours from his palette, he might have made good progress. But Turner, according to M. Michel, went astray as early as 1802, when not turned twenty-seven. The work of the next fifty years, with few exceptions, was a departure "from all the most elementary canons of his art." The classical subjects like *Dido building Carthage* were feeble imitations of Claude, or without truth and probability, and showing an "absolute lack of taste and proportion." His impressionist themes did "not belong to the domain of painting, they were merely freaks like *Queen Mab's Grotto*, destitute of logic or taste like *Rain, Steam, or Speed*, or bordering on madness like *Ulysses defying Polyphemus*. The cause of the deterioration, the critic charitably suggests, was Turner's desire to scamp his work for "quick returns," and adduces as a proof of the artist's love for money a wholly incorrect account of his relations with his engravers. He tells as a convincing proof of the correctness of his criticisms, that "the fact that none of the continental galleries have as yet admitted Turner into their collections proves that the infatuation for him is not shared by foreign nations." This is a heavy indictment, but there are one or two obvious flaws in it. Turner loved money, but he loved his art more. If he had been anxious to sell his pictures, he would surely have essayed themes congenial to the public taste instead of producing works which the critics of his day could not understand, and which are even now only beginning to be appreciated; he also might have accepted the offer of £100,000 which was twice made for the contents of his studio; as it was, he was in the habit of buying up his own pictures whenever they appeared in the market. The neglect of the continental nations to secure his works arises more from a lack of funds than from want of appreciation. The richer Americans have been purchasing them for some time, and although the directors of the Louvre may hesitate to give the ten or fifteen thousand pounds necessary to secure a representative example, it is safe to say that if one was offered them they would gladly accept it. Perhaps, after all, M. Michel's sympathies were less catholic than he imagined; there may be phases of art which did not appeal to him and yet which possessed merits as great as those which commanded his admiration. Even allowing this, his book remains a valuable contribution to artistic criticism; what he understood he understood perfectly, and on these matters one could not wish to have had a more reliable or discriminating guide.

"Old Clocks and Watches and their Makers." By Mr. F. G. Britten

MR. F. G. BRITTEN, whose book on *Old Clocks and Watches and their Makers* is a standard authority on the subject, is now engaged on a new edition of the work, and would be glad if any readers of THE CONNOISSEUR MAGAZINE could give him any additional particulars or corrections, so that they may be incorporated.

Svenska Konstsamlare-föreningen

THE increasing interest taken by the Scandinavian nations in matters relating to art is instanced by the appeal of the Svenska Konstsamlare-föreningen (The Swedish Society of Art Collectors) of Stockholm to art collectors and dealers having in their possession paintings, engravings, or other antique objects of art of interest to Sweden to communicate with the Society. This latter is a strong and representative body, the directorate being presided over by Count A. Lewenhaupt, the Principal King-at-Arms for Sweden, assisted by Baron A. Lagerbyelke. Among the directors is the well-known artist, Professor Oscar Bjorck, whose work has attained a European reputation.

BOETHIUS — "DE CONSOLATIONE PHILOSOPHIÆ" FOLIO. STRASSBURG. JOH[illegible]GER. 1501"
(MR. P. M. BARNARD, TUNBRIDGE WELL[illegible])

Booksellers' Catalogues

GATHERED about me are some scores of catalogues, the current issues of leading print, autograph, and second-hand book dealers throughout the United Kingdom. The last adjective I use in some trepidation and only because there is no other sufficiently elastic to include old and modern works, rare and costly editions worth their weight in gold, or cheap issues sold at half their published price because a previous possessor has already dipped into their contents. In this instance, however, "second-hand" by no means implies second-rate; the scarcest books are generally, though by no means always, the oldest, and a volume which numbers its years by centuries must have had many owners even though they have handled it so gently as to leave its pages free from stain or blemish. The catalogues are strangely fascinating, even to those who, like myself, can cherish no thoughts of adding original first folios of Shakespeare or the like to their library, or who, perhaps, have no intention of making any purchases. They afford a better guide to the real trend of contemporary opinion than can be found elsewhere, for in them, by the simple criterion of the price list, we may tell what celebrities (both living and dead) are rising in public esteem, and which are waning, what periods of history are being most studied, and what artists' works are now most appreciated. Yet the student who desires to accumulate knowledge in this way must already possess a foundation on which to build, and should be able to allow for the fortuitous accidents which may make one edition of a book a costly rarity and another, printed practically at the same date, almost worthless. [illegible] On the one [illegible] Strand, W.C., [illegible] at [illegible] letter,

[illegible]

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[illegible] 100 guineas at [illegible] The difference in price [illegible] accounted for by the date. As Mr. A. M. Broadley in his newly [illegible] *Chats on Autographs*, tells us, the letters of [illegible] most in request are those dated during the [illegible] immediately succeeding the battle of Waterloo. [illegible] the fashion for these originated with the victor [illegible] battle himself, for the same author tells us [illegible] bought two of them for £60 each, and [illegible] of them." Nelson, with his intensely [illegible] and frailties, has always been a more [illegible] favourite than Wellington; he was, too, a less [illegible] correspondent, both of which circumstances tend [illegible] his autograph the more valuable of the two. [illegible] Trafalgar memorandum which was bought [illegible] holds the pride of price in the autograph [illegible]: the nine examples by him catalogued by Messrs. [illegible] range in value from £3 10s. to forty guineas, the [illegible] being a page and a half letter to Lady Hamilton. [illegible] communications to his ill-fated mistress always [illegible] a far higher price than his ordinary correspondence, one a few years ago fetching over a thousand pounds.

Turning to the more important items in the catalogue, we find a series of letters emanating from the Stuart Kings of England, beginning with James I. and ending with the so-called Henry IX., which, bound up with other contemporary correspondence and documents, may be purchased for £420, while a series of thirty-three unpublished letters by Arthur Hallam, the hero of Tennyson's *In Memoriam*, are priced at £70 less. One would wish to linger over some of the other items in this voluminous catalogue, which seems to include examples representative of most of the distinguished personages in history, literature, science and art, the latter furnishing many of the lowest priced items, a letter of Birket Foster being obtainable for as little as 5s., but the prodigious number of other catalogues awaiting attention forbids the luxury. Messrs. Maggs themselves have contributed not a little to the pile. They have separate issues for engravings connected with America, for engravings of general interest, for topography, for engraved portraits, fancy subjects, and sporting prints, for old-time literature, for books on art, and for rare books and fine bindings. These each contain from 250 to 2,287 items, and include such notable treasures as an illuminated psalter made for Charles VII. of France, priced at £1,500; a first folio of Shakespeare at £900; two original manuscript poems by Swinburne at 200 guineas each; an original manuscript by Meredith for £175; first editions of Shelley's *Cenci*, £95; and Scott's *Guy Mannering*, in fine condition, uncut, £95. For collectors of first editions to whom such prices are prohibitive, there are many interesting items, some of which are marked as low as 5s.

Messrs. Maggs' collection of prints seems to be inexhaustively varied, ranging from Albert Durer to D. Y. Cameron and Frank Short, and including many fine examples of the leading eighteenth-century engravers, the prices of which range from a few shillings to £100 and upwards.

The catalogue of Bibles, liturgies, Church history and theology issued by Mr. Bernard Quaritch (11, Grafton Street, W.) is a handsomely got up volume enriched by numerous illustrations. Its contents are worthy of their setting, for though there are some items of 5s. and under, those rising into three figures appear the more numerous. Probably nowhere outside the more important public libraries could a richer collection of illuminated missals, psalters, and books of hours be found than are comprised in Mr. Quaritch's stock. These include many of the finest specimens of the illuminator's art executed in the days when a book was a more valued possession than a manor, and princes vied with each other to secure the services of the most cunning craftsmen to add to the treasures of their libraries. Thus the *Sarum Book of Hours*, illuminated by an artist of the East Anglian school about 1330-40, may, allowing for the difference in the value of money, have cost its original purchaser more than the £550 now asked for it. This, too, may have been the case with the *Book of Hours*, dated 1465, given to George Podrebas, the Utraquist King of Bohemia, by his second wife Johanna, for which 500 guineas is asked, the *Stourton Psalter*, priced at the same amount, or the *Wearham Psalter*, which will cost its next purchaser £750.

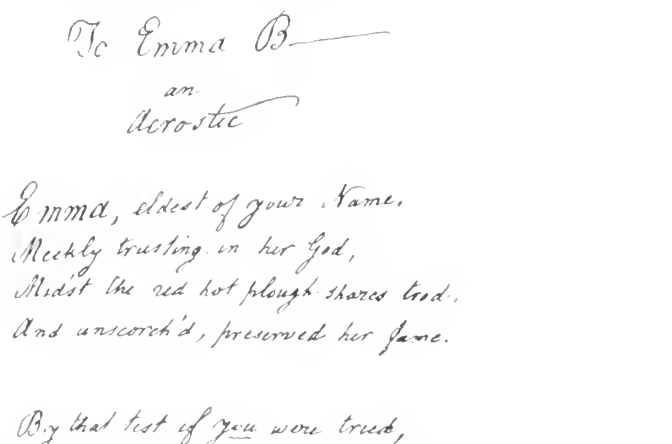
These, however, are only samples of the five hundred and odd works described in the catalogue. Many others are of equal importance, while others again are priced so inexpensively as to suit collectors of the most moderate ideas. A second catalogue issued by the same firm contains a list of nearly 9,000 "rare and valuable books, autograph documents and letters," classified under twenty-six headings. There is here a sufficient variety to suit all tastes and purses, the prices ranging from a couple of shillings to £150.

Messrs. E. Parsons & Sons (45, Brompton Road) contribute a couple of interesting catalogues, the first describing 2,500 engraved portraits, the majority of which are mezzotints. The firm chiefly caters for the needs of the smaller collectors who like to buy the characteristic works of good men without being willing to pay the large prices demanded for their rarest examples. Many of the subjects are admirably adapted for extra illustrating. The list of books issued from the same house is especially rich in illustrated works like Houbraken's and Lodge's portraits, Nash's mansions and volumes bearing on the fine arts.

A catalogue of recent additions to their stock is issued by Messrs. John & Edward Bumpus, Ltd. (350, Oxford Street). A slender but delightfully got up volume it is, and the contents are consistent with its appearance. A few shillings might purchase some of the individual items, but the large majority run into pounds. Many are the first editions enumerated; the eighteenth and nineteenth century writers and illustrators being well represented. Among the more noteworthy items is a fine copy of *The Choicest Works of Sir Thomas Lawrence*, on large paper, with the engravings all in the first state, which is priced at £135. Most of these volumes containing proof impressions have been cut up, as the individual plates, especially the fine series by Cousins, are much sought after by collectors.

The London booksellers in general are so numerous and so prolific in their catalogues that the space allotted to their consideration will suffice for only the barest mention of the latter, except when the wares described are of a special nature. Among these exceptions must certainly be included the lists of Messrs. James Rimell & Son. That devoted to engravings is exceptionally rich in naval and military plates. Like Messrs. Parsons, Messrs. Rimell cater for the extra illustrator as well as the collector. In their book catalogue one of the most interesting items is George William Reid's own copy of his *Descriptive Catalogue of the Works of George Cruickshank*, containing a large number of manuscript alterations and additions by the author, and further extensive notes by Mr. E. Trueman; it also includes several extra illustrated works, and many first editions.

The Clearance Catalogue of Messrs. Sotheran (140, Strand, and 43, Piccadilly) contains 6,000 items. These are very varied; the majority consist of good editions of those standard works which are the backbone of every working library; but there are also many volumes for the collector; early sixteenth century versions of the English Bible, a set of first editions of Dickens, and several finely extra illustrated works of an elaborate nature. In the catalogue of Messrs. Andrews & Co. (8, Red Lion Passage) there is the curious item of a *Panorama of the Thames*, 12 inches wide and 65 feet long. Bickers and Son, Ltd. (Leicester Square), issue a slender leaflet; Messrs. Bailey Brothers (62, Newington Butts), a catalogue in many parts; the bulkiest is that allotted to British Topography, which records about 3,500 volumes, its contents relating to all portions of the United Kingdom. Another part contains a good selection of art works; but, indeed, most subjects from Archæology to Women's Rights seem well represented. Catalogues of general interest are issued by Messrs. Thomas Baker (72, Newman Street), G. H. Brown (113, Edgware Road), some fine modern art books are enumerated by John Buchanan (49, Great Queen Street), and Cecil Buckland (139, Knightsbridge). That of Mr. E. C. Braun (17, Denmark Street), besides general items, lists a good selection of engraved portraits and views, and that of Messrs. Ball & Abbatt (34 and 35, Hart Street) a number of works in black letter. Mr. F. C. Carter (13, Campsbourne Road, Hornsey) specializes in various directions, American, Australasia, India, and ancient manuscripts and deeds being among the subjects. Among the items of special interest are the marriage settlement of Oliver Cromwell's uncle and a number of unpublished letters referring to Gibbon the historian. Messrs. Cawthorn and Hart's (No. 24, Cockspur Street) is of surplus copies from their Library, and that of Messrs. Day Ltd. (99, Moor Street) is of the same character. Of a general antiquarian nature are the catalogues received from Messrs. Alfred F. Crudge (112, Green Lanes), Henry Davey (4, Minories), and Bertram Dobell (77 and 54, Charing Cross Road); the latter also



LAMB (CHARLES) ORIGINAL HOLOGRAPH UNPUBLISHED SONNET
(MESSRS. W. HEFFER AND SONS, CAMBRIDGE)

contains a fair sprinkling of first editions and early books. Messrs. R. D. Dickinson & Co. (89, Farringdon Street) are specialists in theological literature, and their catalogues should be welcome to clergymen of all denominations, in order to augment their libraries at moderate rate. Mr. Francis Edwards sends an interesting catalogue of first editions, chiefly of nineteenth century authors, but earlier works are included. Among the latter is a copy of Smollett's rare *History and Adventures of an Atom*, priced at £90. Another catalogue from the same source is devoted to books relating to the Far East, ranging in price from 1/- to £65. Theology is the theme of the catalogue of Messrs. Ellis & Keene (9, Ray Street), Roman Catholic works being well in evidence. The catalogues of Mr. R. S. Frampton (10, Marriott Road, Tollington Park) are almost wholly devoted to science and natural history. Mr. Henry Gray (1, Churchfield Road, East Acton) sends half a dozen catalogues, each devoted to a speciality; thus one is confined to *Parish Registers*, a most useful and representative series, others to family histories and genealogies, to coloured topographical views, to modern portraits and to Canada, a varied selection of theological literature, largely Roman Catholic and High Church in its nature, and of works on occult science. The latter subject and Freemasonry form the themes of the nine hundred and odd works catalogued in one of the lists sent by Mr. Frank Hollings (7, Great Turnstile, Holborn). There are many curious volumes among these. A second catalogue also issued by him, containing a number of first editions, is of general interest. This latter term would also describe the issues of Messrs. Hiscoke & Son (Hill Street, Richmond), James Irvine (12, Minosa Street, Fulham), Jeffrey & Co. (115A, City Road), E. Joseph (48A, Charing Cross Road), and J. Jacobs (149, Edgware Road). Law books are the subject of the catalogue of the Keily Law Book Company (57, Carey Street). A good selection of inexpensive modern art books is included in the lists of Messrs. Lamley & Co. (Exhibition Road, South Kensington). Mr. Robert McCaskie (27, Marylebone Lane) catalogues a number of inexpensive prints, besides a varied selection of books. A few noteworthy items, as well as the ordinary book seller's, are set forth in the catalogue of Messrs. A. Maurice & Co. (23, Bedford Street). Eight hundred and fifty items concerning China and the adjacent countries are set forth in the catalogue of Mr. Eugene L. Morice; the collection is largely confined to works dealing with the customs, history, language and topography of the country, and the records of travellers; this last-named subject is especially well represented; but there are also a number of volumes on the arts of China and Japan. Interesting catalogues are sent by Messrs. Neville & George (4, The Arcade, South Kensington Station) and Mr. Arthur Reader (58, Charing Cross Road). Three miscellaneous catalogues come from Mr. John P. Reuter (139, Shaftesbury Avenue); these are strong in examples of early printing, choice French illustrated books, and in foreign work generally. Lovers of poetry should certainly apply for the catalogue of Messrs. Pickering and Chatto (66, Haymarket), in which about two thousand volumes belonging to this class of literature are described. Many scarce and valuable books are included first editions and early works; but there is also a wealth of minor poetry, of ballads and chap books, and of political satires, which, though inexpensively priced, are usually most difficult to obtain. The catalogue of Messrs. Reeves (83, Charing Cross Road) deals exclusively with *Music and Musical Literature;* a good collection is enumerated, including some rare and interesting items; that of Mr. John Salkeld (306, Clapham Road) is of general interest, nearly half the entries in this referring to books of the eighteenth and early nineteenth centuries. A somewhat similar criticism would suffice for the catalogue of Mr. Charles J. Sawyer (23, New Oxford Street), which is, however, richer in scarce books, and contains a number of first editions and a good selection of Americana; an interesting item in it is a copy of Mr. Croal Thomson's *Life of Phiz*, extra illustrated with original drawings by the artist. Messrs. W. H. Smith & Son's voluminous catalogues consist chiefly of works taken out of circulation from their libraries, but they also include many scarce and out of print items, which scarcely come within this category. Though included amongst the London firms, Messrs. Smith, by reason of their numerous branches all over the country, cater direct for the principal provincial towns. The prices of the items enumerated range from a few pence to fifty guineas. Mr. A. Russell (28, Henrietta Street) sends some good catalogues of engravings, itemising extensive selections of portraits, views of Middlesex and the London parishes, and topographical plates generally. His list of volumes chiefly referring to English history, and dating from the sixteenth century to the nineteenth, contains a number of rarities, scarce pamphlets and broadsides being well represented. Catalogues have also been received from Mr. Thomas Thorpe (93, St. Martin's Lane), Messrs. Walford Bros. (6, New Oxford Street), and Mr. George Winter (52, Charing Cross Road), which are of general appeal. Messrs. Wildie & Sons (Lincoln's Inn Archway) send several of modern law books and reports, while a couple of interesting catalogues from Messrs. Luzac & Co. (36, Great Russell Street), containing nearly 5,000 items, offer a fine selection of works dealing with the history, geography, and languages of the near and further East, India, Central Asia, and Africa.

Turning to the provinces, Mr. H. W. Ball has a useful catalogue of 1,600 items, and two supplements in which topography, county histories, and chap books are well represented. Bath possesses two firms who issue catalogues—Mr. George Gregory (The Imperial Book Store), who has a remarkably varied collection of theological works, which constitute the bulk of the 4,500 items enumerated, and Messrs. B. & J. F. Meehan (32, Gay Street), whose catalogue of 900 items is of more general utility. Mr. Erskine May has a fair selection of modern art books included in his two catalogues, some of which are very moderately priced. Birmingham has always been a great book centre, and the firms belonging to the great Midland

BURLINGAME
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QUEEN ANNE INTERIOR, WITH ELIZABETHAN CHAIRS
CARRIED OUT BY MESSRS CHARLES

CITY OF NEW YORK BY J. CARWITHAN (MESSRS. MAGGS BROS.)

city are prolific in their issues. Mr. Edward Baker (14 and 16, John Bright Street) has a catalogue of nearly 3,000 items, and several small ones very varied in their range, and including many works not easily procurable. Messrs. Wm. Brough & Sons (312 and 313, Broad Street) send half a dozen catalogues, chiefly of modern works, which include many items of special interest to the connoisseur. The catalogue of Mr. William Downing (5, Temple Row) is a dainty, clearly printed booklet, especially rich in high-class art books at moderate prices. Other firms sending catalogues are Mr. A. J. Featherstone (84, Hill Street), Messrs. Holland Brothers (21, John Bright Street), Mr. David Mort (52 and 53, Market Hall), Mr. A. D. Woodhouse (35, John Bright Street), and Mr. James Wilson (41, Bull Street); the last-named has a good selection of books bearing on pottery, pewter, and Sheffield plate. Bristol has four representatives: Messrs. James Fawn & Son (Queen's Road), whose catalogue is of general interest; Messrs. William George's Sons (Old England), who specialise on genealogy and topography, Americana, the army and navy, and old and curious books; Mr. Wm. Hitchman (3, Queen's Row); and Mr. Walter Nield (29, Bath Street). Mr. James Thorpe (53, Ship Street, Brighton) has a fair general list. Messrs. Lupton Brothers (38 and 40, Manchester Road, and Market Hall, Burnley) issue a series of well arranged catalogues, averaging about 1,000 items in each, whose headings are too numerous to specify. Among the special features are natural history and topography, that of Derbyshire and Yorkshire being well represented.

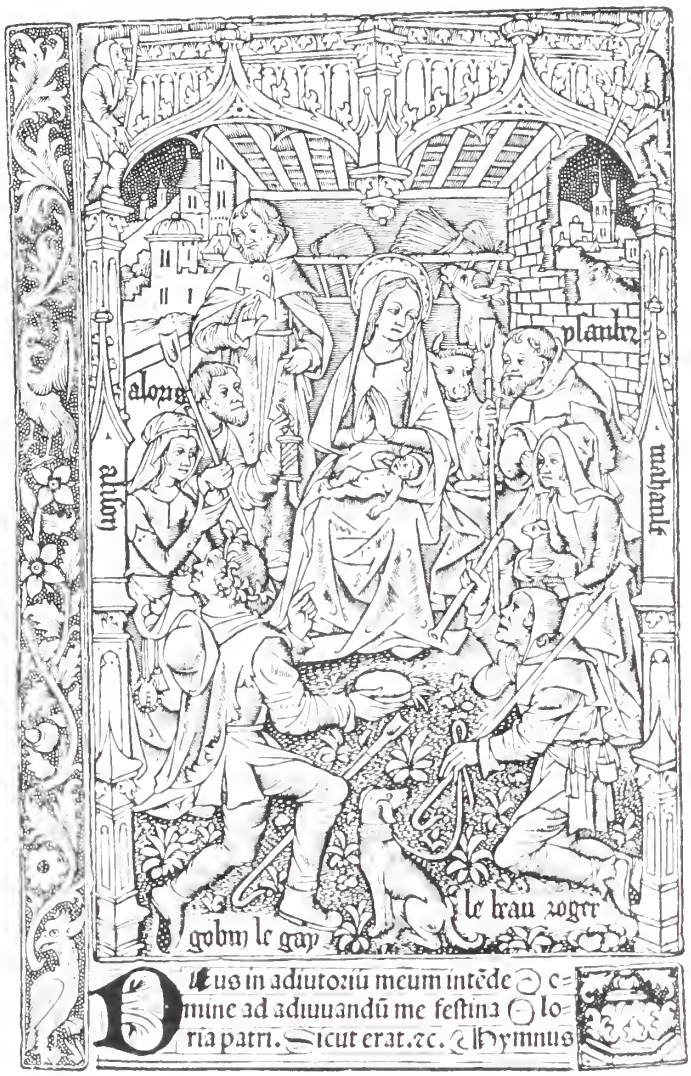
Cambridge, as becomes a university city, is well supplied with book shops. Messrs. Deighton, Bell & Co. issue a clearly printed catalogue of nearly 1,000 items, the majority of which belong to theological, classical, and scientific literature; a number of fine modern art books in the best editions are also included, such as Sir Walter Armstrong's *Raeburn*, *Reynolds*, and *Turner*, and

THE RECRUIT FROM ROWLANDSON'S "DANCE OF DEATH" (MESSRS. H. YOUNG & SONS, LIVERPOOL)

Dr. Williamson's *Portrait Miniatures*. A word of praise should be given to the general get-up of the catalogues of Messrs. W. Heffer & Sons, Ltd., of the same city, the illustrated one of *Interesting Books, Prints, and Autograph Letters* recalling some of the best examples of the leading London firms. Some interesting items are enumerated in this first editions of Keats, Landor, Scott, Shelley, Swinburne, and other well-known writers, and a number of interesting autographs. A second catalogue of 1,150 items from the same firm is of general interest, though strongest in works of a scientific nature, while a third catalogue of 5,000 items is devoted to the classics, foreign literature, and works of a scholastic nature; altogether they comprise a selection hard to surpass among provincial booksellers. Messrs. Galloway & Porter, of Cambridge, also issue a catalogue. It is curious that all three of these firms do not trouble to print any address on their catalogues, an oversight which cannot be urged against Mr. Elijah Johnson (30, Trinity Street); his well-printed catalogue of 3,360 items contains a useful list of works chiefly of a scholastic nature.

Of Cheltenham, W. & B. Norton (16, Clarence Street) and Mr. H. Rawlings (20, Pittville Street) both issue catalogues, the latter being perhaps the stronger of the two in art and architecture. Mr. N. Massey (84, Patrick Street, Cork) has an interesting catalogue of 2,600 works relating to Ireland, which include a number of curious and scarce volumes. Messrs. Hanna & Neale (18, Nassau Street, Dublin) issue a similar catalogue, not so extensive, but better arranged and printed. They have also several catalogues of general interest, the items of which include an extensive collection of Wordsworthiana and a number of early editions of Goldsmith. The catalogue of Messrs. Sealy, Bryers & Walker (86, Abbey Street, Dublin) is confined to their own publications, which include some of the latest phases of Irish literature.

Edinburgh apparently surpasses the sister capital in the number of its book shops, for quite a prolific literature is issued from them. Mr. Andrew Baxendale has two current catalogues describing about 3,000 volumes, one devoted to educational works, and the second of a general nature, more especially strong in local and family histories. Mr. William Brown (5, Castle Street) enumerates over 700 items in a well printed catalogue, which include a fine series of the family histories prepared by Sir William Fraser, in their original binding, and other interesting books relating to Scotland. The catalogue of Mr. William Bryce, 800 items, contains a good selection of works on criminology; that of Mr. Richard Cameron is of general interest; while the series issued by Mr. John Grant (31, George IV. Bridge) are chiefly, but not wholly, confined to new remainders, the exceptions, however, including such items as a Shakespeare second folio. Catalogues from Edinburgh have also been sent from Mr. William Dunlop (52, George IV. Bridge), Messrs. E. & S. Livingstone (15, Teviot Place), Mr. Alexander W. Macphail (10, St. Giles' Street), Mr. John Orr (74, George Street), and Mr. James Thin (54, 55, and 56, South Bridge). These are all more or less of a general nature, the strongest feature being works of local and national interest (Mr. Orr's), containing a number of reports of old law cases. Mr. E. S. Fowler (19A-19C, Cornfield Street, Eastbourne) has a fair proportion of art books among the 700 works he catalogues; Mr. James G. Commin (230, High Street, Exeter) offers in the third portion of the library of the Rev. W. Hope some 1,300 items of standard literature; while of Messrs. S. Drayton & Son's two current catalogues one is wholly devoted to theological literature generally, marked at prices which should tempt the poorest clergyman to reinforce his library. The catalogues sent by Glasgow houses, if not numerous, are certainly better presented than the majority from provincial towns. This is especially the case with the one issued by Mr. Hugh Hopkins, of which the clear printing and good spacing should tempt the book-lover to read it from end to end. The contents, though not specialised to any extent, comprise many important items, and not a few first editions. That of Mr. Robert Forrester (1, Royal Exchange Square) also includes a number of first editions, and an interesting series of Darien tracts. *The Second-hand Bookseller* issued as the catalogue of Messrs. Thomson & Co. (Pleaknowe, Condorrat) enumerates with a mass of general literature a very large number of the works of Swedenborg and his followers. Mr. Thomas Thorp's latest issue (from 18, Chapel Street, Guildford) specialises on works of zoology and botany. There are several important items included among these, such as a set of Gould's *The Birds of Great Britain*, Lilford's *Coloured Figures of the Birds of the British Islands*, and a complete set of the *Transactions of the Linnean Society of London*. Local topography and history appears to be the strongest feature of the catalogue issued by Mr. Thomas Carver (8, High Town, Hereford). From Leeds come general catalogues issued by Mr. J. Conlon (4, Vernon Street), and Mr. Tom Milligan (17, Blenheim Place), another somewhat stronger in art and books relating to Yorkshire issued by Mr. D. Webster (68 and 70, Woodhouse Lane), and a fourth containing many interesting items, both ancient and modern, issued by Mr. Joseph Milligan (29, Welton Mount, Leeds). A good series is sent by Mr. James Miles (34, Upperhead Row, Leeds). The one of *Rare and Valuable Books* is one of the best provincial lists, strong in works on Yorkshire and in sumptuously illustrated books; while a few old first editions like the rare *A Dialoge of Comfort against Tribulation*, by Sir Thomas More, are also included. The topographical and antiquarian catalogue of Messrs. Simmons & Waters (10, Spencer Street, Leamington Spa) is by no means confined to works of local interest, nearly every county in England being represented among the 1,500 items described. The section relating to London is especially strong. A catalogue containing over 1,000 items is sent by Messrs. Murray, Limited (23 and 25, Loseby Lane, Leicester). Not many catalogues come from Liverpool, considering the size and importance of the great seaport city, but these are all of interest. Mr. Edward Howell (83, Church Street) has a good selection of works on angling,



HEURES A L'USAIGE DE ROMME (PARIS, PIGOUCHET FOR VOSTRE, 20TH DEC., 1502)
(MR. BERNARD QUARITCH)

hunting, shooting, and natural history, and a few valuable early editions, such as Shakespeare's fourth folio, priced at £95, and the first edition of *The Nuremberg Chronicle*, priced at £22. Among other items included is Miss Ellen Terry's copy of *Chaucer's Works*, issued by the Kelmscott Press, a very finely bound example, for which £95 is asked. Messrs. Henry Young issue a monthly catalogue, illustrated. The one for September is of a very varied nature. First editions are well in evidence, including a number of the issues of Blake, Cruikshank, Dickens, and Rowlandson. There are also some good examples of binding, and a number of the Kelmscott issues. Among other interesting items in the catalogue of Mr. W. M. Murphy (79, Renshaw Street) is Ireland's *Shakespeare Papers*, a scarce volume, which contains Ireland's forgeries and his replies to Malone's criticisms. The book was suppressed when the origin of the forgeries was discovered, most of the volumes already printed burnt, and the copper plates from which the illustrations were taken destroyed.

Manchester, like its rival city, is not very prolific in the number of its book catalogues. Mr. P. M. Barnard (of 85, Bridge Street) sends two, both of which are of a specialistic nature. One is devoted to a list of tracts, chiefly of a historical nature, among which are many interesting old broadsides and ballads. The bulk of these belong to the sixteenth and seventeenth centuries, but there are also a few of an earlier date. A second catalogue enumerates some 500 volumes of French history and literature or relating thereto. In this and the other already mentioned there are described many scarce and curious works which, at the moderate prices asked, are worthy of the attention of the collector. The catalogues of Messrs. W. N. Pitcher & Co. are issued monthly. The bulk of the items they contain refer to modern works, among which are numbered many of

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those standard, useful, and, unfortunately, expensive books which no serious collector can dispense with. There is a strong selection of volumes on pottery, and a few old works and first editions are included. Other catalogues are sent by Mr. C. Richardson (10, Exchange Arcade) and Mr. Albert Sutton (of 43, Bridge Street), of a general character, including many good items. The latter is wholly devoted to natural history, and ranges from ancient herbals printed in black letter to the latest scientific works on the subject.

Several Newcastle firms issue catalogues. That of Messrs. Browne & Browne (103, Grey Street) contains a few American and antiquarian rarities, besides works of general interest. The most important item in the catalogue of Messrs. Mawson, Swan & Morgan, Ltd., is a copy of *The Thames and its Tributaries*, by Charles Mackay, extended to seven volumes by the insertion of twelve hundred extra illustrations, including many rare engravings and examples of early English colour printing. Several costly works on natural history, like Gould's *Birds of Great Britain* and Dresser and Sharpe's *History of the Birds of Europe*, are also included, while there are many volumes of general interest including a number of first editions of Cruikshank, Dickens, and other nineteenth-century writers. Mr. Robert D. Steedman (41, Hazelwood Avenue) sends an interesting catalogue of scarce and valuable books. From Norwich Mr. W. Hunt (14, Orford Hill) sends several lists which are strong in works on local topography and art.

Oxford, from the book-lover's point of view, is hardly such a literary centre as the rival university city. Mr. B. H. Blackwell (50 and 51, Broad Street) sends a catalogue containing some 2,000 items of topographical interest, of which nearly 400 refer to Oxford, some sixteenth-century books and early railway guides are enumerated; a second catalogue from the same house is devoted to antiquarian works; those of Messrs. H. G. Gadney (2 and 3, Turl Street) and Joseph Thornton and Son (11, Broad Street) are more general in their scope.

It would be thought that naval works should be an important feature in the catalogues emanating from Plymouth and Portsmouth, but in neither those of Mr. W. J. Butland (2, Tavistock Road), of the former town, nor in the one issued by Mr. W. H. Long (120, High Street, Portsmouth), are they much in evidence. Mr. Butland's strongest section is of books of travel, while Mr. Long specialises chiefly in first editions. Messrs. Allsup & Stanley (63, Fishergate, Preston), in their catalogue of over 1,600 items of varied interest, have a good selection of Americana. Topography and natural history are perhaps the strongest features of the catalogue issued by Mr. G. A. Poynder (96, Broad Street, Reading). Mr. Thomas Thorpe (4, Broad Street) is prolific in his issues, though his catalogues are all of a periodic rather than a specialist nature. The reasonable price of the books enumerated rather than their rarity is their great attraction, yet of the many thousand items there are a large number which should appeal to the professed collector, and many more standard works which should prove welcome to those who form their libraries for utilitarian purposes. Other catalogues received are from Mr. Goronwy Williams (Ye Olde Booke Stores), Ruthin, rich in early works in Welsh, and Mr. D. S. Wrycroft, St. Neots.

From Tunbridge Wells Mr. P. M. Barnard, M.A. (10, Dudley Road), sends a long array of well-printed, scholarly catalogues, some of which are well illustrated, dealing with such rarities as illuminated missals and psalters, early printed works and English books of the Tudor and earlier periods, besides many highly specialised leaflets. One of the latter (200 items) is devoted to book catalogues, another to works on Scandinavia, and a third to sixteenth and seventeenth century divines and controversialists. In catalogues so rich in interesting items it is almost impossible to mention any individually; they range in value from a few shillings to close upon a hundred pounds, and comprise a variety of specimens that would be welcome to the library of the most exacting collector. A useful catalogue of general interest is also sent by Mr. R. Hall, of Chapel Place.

Thames Ditton is represented by a catalogue of Mr. Frederick R. Jones, High Street, while from Truro comes a list of books on Cornwall, some of them rare, offered for sale by Mr. Joseph Pollard. Messrs. Andrew Tredale & Sons, of Torquay, contribute a couple of well-printed catalogues of more than average interest, in which there is a fair selection of works bearing on local topography and interest. Messrs. H. M. Gilbert & Son (19, The Square, Winchester) catalogue a portion of the library of the late Canon Valpy, chiefly of a theological nature, and also send a general list; another is sent by Mr. H. Start, 28, Dudley Street, Wolverhampton; while the two catalogues of Mr. Frank Crowe (Bank Street), Wrexham, contain, among other numerous items, a good selection of works relating to Wales. The covers of the latter are decorated with an effective original design by Mr. Noel Dew, of Bangor, which affords a welcome contrast to closely printed covers, generally affected in the smaller provincial towns.

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Edward VII. £5 and £2.—A2,753 (Bexhill). These coins fetch only a small premium on their face value. The value of the Waterloo medals varies according to the regiment and rank of recipient, and the condition. Medals of some regiments are scarcer and more sought for than others.

Leeds Black-Ware Medallion.—A2,821 (Manchester).—These black medallions in imitation of Wedgwood, marked *Leeds Pottery*, are somewhat uncommon, and are worth about £1 10s. each.

"The Feathered Tribes of the British Isles," 2 vols., 3rd edit., 1841. A2,894 (Crewkerne).—The value of your book is about 10s.

Derby Figure, etc. A2,866 (Wells). Your figure is evidently modern. The Derby figure, made since 1877, is a copy of an old model, and being in white would only fetch about £1. The vase (No. vi.) also appears to be modern Derby, and is worth about 15s. The remaining pieces are of little value.

Porcelain Table.—A2,870 (Ashton).—The table you describe is evidently modern, and it bears an imitation of a mark on the faïence of Lille. It is doubtless of Paris manufacture, and its value as a piece of modern decoration is roughly £1 10s.

French Porcelain Dessert Service. A2,880 (Lincoln). Although your dessert service is doubtless of French manufacture, it is not from the famous Sèvres factory. The service, to judge by your description, was made probably between 1852 and 1870, and the marks are evidently imitations of the early Sèvres, though not very clear. The Sèvres people used the letters of the alphabet inside two interlaced capital L's, to denote the year of manufacture, afterwards repeating same double letters, thus, AA, BB, etc. The mark LF is that of an artist of the early period, and to be genuine, therefore, should contain the double L.

Dinner Service. A2,940 (Staindrop).—It is not stated in your enquiry, but judging by the photograph we suppose that your china is painted in monochrome. Several of the Stafford hire makers produced dinner services of this character with designs copied from ancient Greek vases. This is by no means unique or even uncommon. The service is very likely by Messrs. Rogers, which firm was founded at Longport early in last century. Individual pieces are not particularly valuable, but collectors are now [illegible] upon [illegible] to the old printed ware, and [illegible] rising [illegible].

Delft Vases. A2,979 (Tiverton).—The vases of which you send us a rough sketch are probably modern, but we can only [illegible] by examining them. If genuine old Delft, and well painted, they would be of considerable value.

Black Wedgwood. A2,981 (Great Malvern). Black Wedgwood [illegible] items are not of much value. Unless the pieces are [illegible], it is difficult to be sure that they are Wedgwood. Jasper ware was made at several factories. In any case, the three pieces are not nearly worth £10.

Coin. A2,992 (Herne Hill). Your silver 12d. piece is worth [illegible].

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

ANSWERS TO CORRESPONDENTS

PEDIGREE OF BROWN, OF NORTHUMBERLAND AND CAMBRIDGE.

Lancelot Brown, Chief Gardener at Hampton Court. Known as Capability Brown. Born at Kirkhaile, Northumberland. Died 6 Feb., 1783, aged 67. Buried at Fen Stanton.

Lancelot Brown, Barrister, M.P. for Huntingdon. J.P.	John Brown, Admiral in R.N. Resided at Conington, Cambridge.	Rev. Thomas Brown, Rector of Conington. Died at Conington 20 Dec., 1829, aged 68. Buried at Fen Stanton.	Susan, daughter of . . . Dickins, D.D., Rector of Hemingford. Died at Saxmundham 18 Jan., 1833, aged 73.

Rev. Lancelot Robert Brown, Rector of Kelsale, and Thorington. Married 1 June, 1830.	Anna, eldest daughter of Rev. Bence Bence, of Beccles.	Rev. Thomas Charles Brown, Curate of Somersham, Ely. Married at Ely St. Mary's 17 Sept., 1825. =	Frances, only daughter of William Page, Esquire.	Susan Brown. Unmarried.

Anna Brown.	Frances Matilda Brown. Married 22 Nov., 1842, at Kelsale.	Rev. Ellis Walford, Rector of Dallingho.	Elizabeth Georgiana Brown. Married 3 Oct., 1848, at Kelsale.	Frederick Francis James Morrice, Esquire, of Belshanger, Kent.

SNELL.—Thomas Snell, Esquire, draper, was nominated by the Lord Mayor of London at a Court of Hustings 24 June, 1740, to serve the office of Sheriffe; but, however, the Livery did not elect him.

MATHEW.—The following is the anecdote you enquire about as to the sons of Tobie Mathew, Archbishop of York. The Archbishop used to say that his son Tobias had wit and no grace, his son Samuel had grace and wit too, and the third neither grace nor wit. To which Lord Fairfax answered, "Your grace is not singular, for one I sent into the Netherlands to train him up as a soldier, and he makes a tolerable country justice, but's a mere coward at fighting; my next I sent to Cambridge, and he proves a good lawyer, but a mere dunce at divinity; and my youngest I sent to the inns of court, and he's good at divinity, but nobody at the law."

HOLDEN.—Samuel Holden was chosen Governor of the Russia Company at a General Court held at Salter's Hall 1 March, 1740.

LEVESON.—Richard Leveson, of Lilleshall, in Shropshire, born in 1570, married in December, 1587, Margaret, daughter of Charles Lord Howard, Baron of Effingham, High Admiral of England. At this time he was serving as a volunteer in the *Ly*. He was knighted at Cadiz in 1596; served continuously through the war; was Admiral of the Narrow Seas in 1600, and Vice-Admiral of England in 1604. He died without issue in 1605, and was buried in the old church at Wolverhampton, where there is a monument to his memory.

MARTIN.—Admiral Sir T. Byam Martin was responsible for much of the success at the ceremony of King William IV. opening the present London Bridge, built by Sir John Rennie. The King acknowledged this in the following year by presenting him with a painting of the ceremony.

It is also true that he was ordered to attend at Portsmouth at the request of the Emperor of Russia, and in the Spithead naval manœuvre he led a division of the fleet when the allied Sovereigns held a grand review during their visit to England in 1814. The Emperor personally thanked him for the service he rendered to Russia in 1812, and presented him with a valuable snuff box.

PHILLIPE.—It does not seem as if the William Phillipe you mention was your ancestor, as we have found his will, and no mention is made of any children. The following is an abstract of the will of this William Phillipe, of Boston, in New England, Merchant: "I give to my friend John Lovelock, son of William and Jone Lovelock, of Chippenham, Wiltshire, in Old England, my estate called Picker's Lea and the house I live in called Blew, and also seventeen houses next adjoining; further, I give him three shippes, etc. I constitute John Lovelock my executor.

"To my cousins John, Mary, and Sarah Phillipe, one shilling each. To my friend John Hurd, of Boston, esq., five hundred pounds.

"To my cousins Elizabeth Wilke, Jane Morrice, Mary Morrice, and Hannah Farmer, fifty pounds each.

"Dated 13 Oct., 1726.

"John Turner, Henry Dutton, and Roger Thompson, Witnesses."

Proved in the P.C.C., 22 December, 1727, by John Lovelock, the executor. Registered 305 Farrant.

CAROLINA.—The exchequer depositions in a suit between Sir James Baily, Bart., and Hules *v.* Samuel Hartley and James Penny might help you. 25 George II., Trinity 9.

VAUGHAN.—Evidence that Howell Vaughan, of Virginia, belonged to the well-known family of Lloydarth is to be found in this abstract of a chancery suit.

Vaughan *v.* Elwes, 15 Feby., 1685-6. Orator and Oratrix, Edward Vaughan, of Lloydarth, co. Montgomery, and Elizabeth Vaughan, wid., mother of your orator.

Howell Vaughan decd. your orator's younger brother, who was apprenticed to Jeremiah Elwes, citizen of London. Object of suit, money matters.

Howell Vaughan died in Virginia; Defendants, Jeremiah Elwes and Richard Jenkinson.

Chancery Proceedings before 1714, Reynardson 398-5.

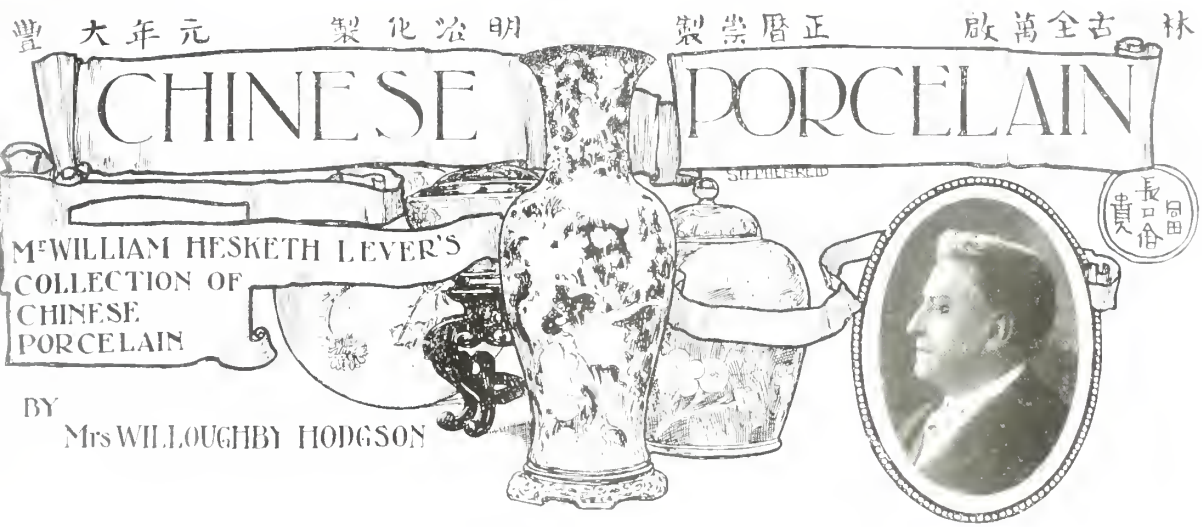
HUNT.—The arms you are using—az. a bend between six leopards or, crest, a leopard's face between two wings or, belong to John Hunt, of Lyndon, Rutland, being granted by patent dated 20 July, 1585. To establish a legal right to this coat, you must prove your pedigree from this grantee.

BROWN.—Can any reader throw light on the ancestry of Lancelot Brown, and did the Rev. Thomas Charles Brown leave any issue?

THE MADONNA ADORING THE CHRIST CHILD

BY FILIPPINO LIPPI

In the Uffizi Gallery, Florence



Mr WILLIAM HESKETH LEVER'S COLLECTION OF CHINESE PORCELAIN

BY
Mrs WILLOUGHBY HODGSON

THE magnificent collection of Chinese porcelain brought together by Mr. W. H. Lever at his beautiful house at Hampstead can best be described as a feast for the eyes and soul of the artistic, and a veritable banquet of delights for the epicurean taste of the connoisseur in Chinese ceramic art.

Here we may see porcelain at its best in fine galleries, displayed upon tables and in cabinets which are in themselves works of art. A background of pictures by celebrated painters, and floors strewn with Persian rugs mellowed by age, form a harmonious link between these ancient porcelains of the East and those masterpieces of painting and carving of Western civilisation.

Mr. Lever's collection is remarkable not only for the number of specimens which it contains, its beauty and immense value, but for the large size of some of the vases, and the number of sets of five which it contains. The Chinese call these the Wu-she, and they prefer an uncovered vase as the centrepiece. It is always the object of the serious collector to obtain these sets, which are very much more valuable in sets than as single specimens. No one, however, realizes better than does the serious collector how difficult they are to obtain, and how their possession enhances the interest and value of a collection. Again, the size of a vase is always taken into consideration by those who know, and provided it is of fine quality and well painted, a very large vase will command a far higher price in proportion to those of the same quality but of smaller size.

No. 1. BLACK VASE WITH WHITE IVORY AND PANELS OF LANDSCAPE FLOWERS AND EMBLEMS MING. HEIGHT, 23 INCHES

Then, again, this collection comprises unique specimens of biscuit, of *famille-verte*, yellow, *famille rose*, and the much coveted *famille noire*, all of which appeal so strongly to the connoisseur, for whom they have beauties and fascinations unseen and undreamt of by the uninitiated, who are apt to be interested in the price in proportion to the price which they command.

Black porcelain was made at Kiang-Tu during the Sung Dynasty (960-1279). It was called Chien Yao, and the best known specimens were that of [illegible] glazing on iron, which were used at the court and [illegible] of the time. The cups were covered with a lustrous black enamel, which has speckled all over with minute [illegible] or golden lines or [illegible] like, which has received the *sobriquet* "hares' fur" or "partridge" cups by which they are known. Some specimens of "hares' fur" were exhibited at the

Burlington Fine Arts Club during the past summer, where they excited much interest.

In the Ming Dynasty, during the reign of Hung Wu, 1368-1398, black is mentioned as one of the three colours used upon porcelain. There is no doubt that some very fine black vases date back to the Ming Dynasty, but the majority of those which we find in collections were made in that best of all periods, the reign of the Emperor K'ang-hsi, 1662-1722.

Mr. Lever is the possessor of an unusually interesting and fine black vase of late Ming. This may be seen in our first illustration. Quadrangular in shape, with flat sides, it is covered with a dull black enamel applied to the biscuit body. The front and back have a conventional key pattern in white over the black, which appears to have been produced, not by the introduction of a white enamel upon the black, but by some process which exposed the body through the black enamel. Leaf-shaped panels at the top contain branches, flowers, and birds in green, blue, and aubergine. The circular centre panels are surrounded by a narrow band of blue, and contain landscapes in green, aubergine, blue, and yellow, while below are square panels framed in blue, in which are finely painted landscapes, with mountains, trees, rivers, and boats in blue, green, and aubergine. Upon the sides are leaf and fan-shaped panels of flowers, foliage, and landscapes in the same colours, surrounded by a dull black background. Between the panels are sacred emblems, some of the Pa Pao or "Eight Precious Things" which occur again in the lozenge-shaped panels upon the spreading base. The moulded handles are in biscuit.

To the beauty of this vase is an added interest in that it is one of those rare pieces of Ming porcelain upon which blue appears as an overglaze enamel. Mr. Cosmo Monkhouse

No. II.—BLACK OVIFORM JAR WITH ALMOST INVISIBLE GREEN GLAZE, DECORATED WITH WHITE AND RED PRUNUS. YUNG-CHEN, 1723-1736. HEIGHT, 18 INCHES

No. III.—BLACK BEAKER SHAPED VASE COVERED WITH THIN GREEN ENAMEL, DECORATED WITH WHITE PRUNUS. K'ANG-HSI, 1662-1722. HEIGHT, 32 INCHES

No. IV.—TALL BLACK VASE, COVERED WITH THIN GREEN ENAMEL AND DECORATED WITH BRANCHES OF WHITE PRUNUS. K'ANG-HSI. HEIGHT, 31 INCHES

THE CHINA ROOM

No. V.—EWER FOR ICED WATER. FAMILLE VERTE. K'ANG-HSI. HEIGHT, 12 INCHES

considered that blue over-glaze was not brought into use until the reign of K'ang-hsi. He says "all collectors agreed now (during the Ming Dynasty) "the blue is always under the glaze." Later discoveries, however, have disproved a theory which, as Mr. R. L. Hobson says, "has been accepted as an article of faith," and a few pieces have been brought to light of undoubted Ming origin, dating back to the reign of Wan Li, 1573–1619, in which blue appears as an over-glaze enamel. There is, however, a difference in the quality of this enamel, for whereas that of the K'ang-hsi and later periods is a clear lilac shade, that of the Ming Dynasty is dull and slatey, and of a distinctly inferior quality to the other coloured glazes in that old time.

The large black ovoiform jar of our second illustration is one of a shape very rare in black porcelain. The body is decorated with four gray trunked prunus trees with red and white blossoms, growing with green bamboos at the foot of green rocks. On the main branch of each is a bird with a blue back, black head, and gray and white plumage. The neck of the jar is decorated on a white ground with green and blue rice diaper, moulded with red and yellow, bordered at the top with a band of blue and white, and at the bottom with narrow bands of blue and yellow. The diaper is divided by four scalloped white reserves, edged with red, and containing red and blue and red and yellow flowers. At the base is a deep band of pale yellow Jooc-head ornament, outlined at the top with narrow bands of blue and edged at the bottom with red. These Jooc-head reserves are painted with yellow and gray chrysanthemums.

No. iii. is a truly magnificent beaker-shaped vase, 32 inches in height. Over the lustrous black background is a wash of thin green enamel. The whole is covered with white prunus blossom and branches upon which are birds in bright green and yellow. Gnarled trunks in aubergine rise from rocks at the base, which are painted in shades of green.

In No. iv. we have a somewhat similar vase of exquisite quality. This is 31 inches high, and the background is covered with thin green enamel. The white prunus blossoms are reserves, which show the fine quality of the body and its brilliant glaze. The painting of these flowers is perfect to the minutest detail, and must have been the work of a finished artist. The colours used are green, yellow, and aubergine, the trunks and branches of prunus being lined with black, and the rocks at the base in two shades of green.

No. VI. YELLOW BOTTLE-SHAPED VASE ENAMELLED IN BRILLIANT GREEN, AUBERGINE, AND YELLOW FAMILLE-VERTE. K'ANG-HSI. HEIGHT, 16 INCHES

ANOTHER VIEW OF THE CHINA ROOM

Illustration No. [illegible] shows a remarkable specimen of the *famille rose*. The vase is made to contain iced water, stands [illegible] inches high. It is [illegible] with sugar [illegible] which [illegible] in black, and [illegible] by the [illegible] recorded [illegible] Wang [illegible] The vase contains [illegible] and green [illegible] appear [illegible] and the [illegible] is [illegible] with [illegible] and horses [illegible] white. Similar design and colours decorate the cover, with the upstand [illegible] above

NO. VII. MINIATURE SCREEN IN TURQUOISE AND BISCUIT. MING. SIZE 10 IN. BY 10½ IN.

the spout has an outer border of yellow enclosing inner borders ornamented by lines and circles in brown. The beautiful stand is painted in similar colours, with diapers, flowers, and panels of sacred emblems.

The weird horses depicted upon this ewer are a very favourite *motif* used with this particular form of decoration. They are said to represent the eight horses of the Emperor Muh-Wang, a warrior who flourished in the second or third century. It is recorded in the Bamboo Book that these horses driven by Tsao-fu drew the chariot

NO. VIII. (1) [illegible] FIGURES IN COLOURS AND BISCUIT. FAMILLE ROSE. (2) FIGURE [illegible] OF EXCEPTIONAL QUALITY IN COLOURS AND BISCUIT. HEIGHT, 5½ INCHES. [illegible] ENAMELLED INSIDE AND OUT WITH NAVY PATTERN IN GREEN. K'ANG-HSI

of the Emperor through many campaigns "wherever wheel ruts ran and the hoofs of horses had trodden." They were finally released from labour to end their days in well-earned rest.

Our next illustration (No. vi.) is that of a very rare and beautiful vase of *famille-verte* with a yellow ground, which is also a "three-colour" piece. The ground is not, however, the tone usually associated with the *famille-jaune*, but one which I believe the Chinese call "freshly husked, or boiled, chestnut"—a delicate shade, well suited to throw up the colours

A great necromancer, he rode thousands of miles upon a white mule, which, when he halted, he folded up and placed in his wallet. On resuming his journey he merely squirted water upon the wallet, when the faithful beast at once re-appeared. Not wishing to become a priest at the bidding of the Emperor Chang Ko-Laon, he expired, entering upon "immortality without suffering bodily dissolution." He is represented with a bamboo tube (*yu-ku*), a kind of drum used by the Taoists, and two rods to beat it, these being placed in a tube which forms his emblem.

No. IX. FAMILLE-VERTE FIGURES OF THE EARLY K'ANG-HSI (1662–1722) PERIOD, 28 & 42 CM.

and in drawing very which it is decorated. At the base this bottle-shaped vase is covered with a kind of enlarged seal-or-way pattern in rich brilliant green enamel, under which are circular pencillings in black. Scattered over the green are single prunus blossoms and sacred emblems in aubergine, green and white. Four large circular panels edged with crested waves are beautifully painted with dragons, the one seen in the illustration being "Lung," the Dragon of the Sky, who is here depicted as chasing a pearl through clouds. Upon the yellow neck are clouds and figures in green, yellow, and aubergine, with fine pencillings in black. The drawing of these is very spirited. They represent the *Pa Sien*, or eight immortals of the Taoist sect. Those which we can see are Han Seang-Tsze, said to have been the nephew of the philosopher Han Yü, who lived about A.D. 820. He is represented as playing the flute (*ti-tsi*), which is his emblem. Just beneath, standing upon a cloud, is Chang Ko-Laon, who flourished from the close of the seventh and until the middle of the eighth century.

On the right is Lü Tung Pin, who in order to obey the summons to celestial research to be instructed in Taoist lore by Lao Tsze himself, was obliged to entrust his beloved cup of a disciple. On one occasion when the disembodied spirit returned, the disciple was missing. The spirit of Lü Tung Pin then took refuge in the body of a lame beggar, in whose shape he continued to exist, supporting himself on a crutch. He is represented as a beggar holding in his hand the pilgrim gourd (*hu-lu*), his emblem. In this case flowing water is seen *ascending* from the gourd.

The fourth figure represents Lan Tsai Ho, about sex is uncertain, but who is generally described as a female. She is depicted as carrying a flower basket (*hsien-pan*), which is her emblem.

The beautiful little screen of our seventh illustration is an exceedingly interesting and rare example of Ming porcelain in turquoise blue and biscuit. At the base are mouldings representing the waves of the sea from which rise three lotus plants and blossoms,

the [illegible] in low relief and the flowers moulded in high relief. The centre flower and buds support a gallery, behind which is the seated Kwan-yin (the Hearer of Prayers). On either side of the balcony are attendant figures supported upon lotus flowers, and beyond these are moulded Jooe-head sceptres. This little [illegible], with its brilliant turquoise glaze, its pierced and incised mouldings and touches of biscuit, [illegible] well calculated to excite the admiration [illegible] of collectors of old Ming porcelain.

In the centre of our next illustration (No. viii.) is a beautifully modelled figure of the god of mirth. It is of exceptionally fine quality, enamelled *sur biscuit*. The robe is a brilliant green edged with yellow; the face and beads are in aubergine, and the delicately modelled little shoe is unglazed biscuit.

The little pot on the right of the god is a very rare and interesting specimen, decorated with the figures of the eight Taoist Immortals in high relief on a rough background in yellow, green, aubergine, and white. The figures are in pure enamelled in these colours, and are partly in biscuit. Round the top is a band of biscuit with incised ornament.

On the left is a wine cup enamelled inside and out with green, white-crested waves, under which are chrysanthemum designs in black, scattered over the background are horses, flowers, and emblems in green, yellow, aubergine, and blue.

On either side of the central group of the ninth illustration are figures of a god and goddess of the Wan-li period. The former has a robe of aubergine ornamented with cloud designs in yellow and green. He holds a scroll in his hand, which is in biscuit, and is seated upon a yellow pedestal ornamented at the sides with green diaper, and in the front with a Jooe-head sceptre in green on yellow. The goddess wears a green robe brocaded with cloud designs and storks in white, aubergine, and yellow. She holds in her biscuit hand the sacred peach, and sits on a yellow pedestal ornamented with green diaper, in the centre of which is an aubergine flower.

No. X. FAMILLE VERTE VASE. K'ANG-HSI. HEIGHT, 19 INCHES.

The tall vase which forms the subject of our tenth illustration, is one of the K'ang-hsi period of finest quality, and painted with the brilliant enamel colours of the *famille-verte*. The neck is covered with a fish-roe diaper in aubergine, with black lines and dots divided by small circular panels of single flowers, with yellow centres, on white, surrounded by pale green. Two long panels and small circular panels also ornament the neck. These are beautifully painted with landscapes, rocks, boats, branches, and clouds in colours. On the shoulders is a red diaper enclosing green flowers, and broken by small panels outlined in red and yellow containing emblems. The body of the vase is entirely covered with a sexagonal diaper in green, with red centres. The upper portion has two round and two square panels, the former painted with flowers, foliage, birds, and rocks, the others with fabulous animals, clouds, rocks, and foliage in green, red, aubergine, yellow, and blue enamels. These panels are repeated on the lower portion of the vase, while scattered over the background at intervals are stands with vases: some of the Buddhist emblems of "Happy Augury"; the stork—an emblem of longevity—and

a pair of rhinoceros-horn cups belonging to the Pa Pao, or "Eight Precious Things."

It would be hardly possible to find more lovely specimens of the *famille verte* than the pair of vases which may be seen in our eleventh illustration. Mr. Lever has done well in placing between them the covered oviform vase, which by its heavier design these pieces is exquisite, the glaze is brilliant, and the painting of very high order, while the artist has used colours so delicately blended as to satisfy the most exacting critic.

The centre covered vase is, as I said before, conspicuous by reason of its handsome design and colouring. It is probably older than those on either

No. XI.—[illegible]

and strong [illegible] colouring [illegible] well calculated [illegible] their delicate beauty. Round the lip of [illegible] beaker-shaped vases is a band [illegible] diaper. Upon the neck are [illegible] birds, [illegible] and branches in two shades of green, [illegible] aubergine, and blue. Encircling the neck [illegible] of six hexagonal diaper in black [illegible] green, and [illegible] flowers in [illegible] upon aubergine. Round the [illegible] is a band of [illegible] speckled white, black, and [illegible] by [illegible] red, and yellow. The body is covered with [illegible] flowers, and foliage in [illegible] and amongst these may be [illegible] Pien-Hsing, whose five [illegible] the five cardinal virtues. The flowers upon these vases are white magnolia, red peonies, yellow, white and red peonies and chrysanthemums [illegible] of green, and branches in aubergine. [illegible]

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[illegible] Emperor Kang-hsi, [illegible] towards the [illegible] of the reign of [illegible] A [illegible] quality [illegible] painted by a [illegible] artist. [illegible] the peonies [illegible] decoration, [illegible] than upon the other vase. The [illegible] are used in red, [illegible] in green [illegible] of Korea, and [illegible] aubergine [illegible] colouring [illegible] Round the [illegible] a wide band of [illegible] with a [illegible] flowers, and [illegible] Six [illegible] divide [illegible] Around the neck, the scroll

picture the chessboard, and the lute, and to represent the "four elegant accomplishments" of the Chinese scholar. At the base the borders and panels are repeated.

In illustration No. [illegible] may be seen one of a pair of remarkably fine vases and covers with black ground, but of later date than those already described. These belong to the Yung-Cheng period, 1723–1736, and are decorated on the black background with the yellow, pink, and colours of the muffle kiln. The back ground is covered with a thin wash of [illegible], and is sprinkled with tiny [illegible] forms in pink and green. Upon the shoulders are cartouches of coral edged with green and gold and covered with conventional flowers and foliage in white and yellow. Above this is a line of blue, and a narrow border of green upon which are circular designs in black. Round the neck is a wide striped band of yellow, pink, and green enamel edged with yellow. This border is repeated upon the cover, and bas-relief supporting figures lying upon the body of the vase are lions playing with brocaded ribbon-tied balls. They are enamelled in delicate shades of green, yellow, and pink.

The two seated domestic scenes in our thirteenth illustration are 15 inches high. The picture is somewhat misleading, for whereas they appear to be pieces of *famille verte* enamelled *sur biscuit*, they are in reality white glazed porcelain decorated with the enamels of the muffle kiln. The hair upon the faces is painted in pale blue enamel. The figure represented as playing with a small lion wears a red coat edged with black and green. His robe is yellow, with a border of wave pattern in green and white, and brocaded with flowers and emblems in pink, yellow, blue, and green enamels. A blue girdle encircles the waist.

No. XII. BLACK GREEN JAR DECORATED WITH THE SOFT ENAMELS OF THE MUFFLE KILN. YUNG-CHEN. HEIGHT, 20 INCHES

The second figure wears a yellow cloak edged with black and green, and holds in his hands a miniature pagoda. His robe is pale green, with a yellow girdle, and is painted with the sacred peach and flowers in pink, yellow, blue, and green. This has a pink border brocaded with coloured flowers.

In illustration No. xiv. may be seen one of a pair of delicate and costly egg-shell plates with ruby backs. In the centre are leaf-shaped panels painted with domestic scenes of ladies and children with tables and vases. This is surrounded by the Y pattern in black upon gold, with two outer diaper borders enclosing panels of flowers. These plates are beautifully painted in the soft blue, pink, yellow, and green enamels of the muffle kiln. The backs are covered with ruby *soufflé*, caused by the enamel being blown on through a tube covered with silk gauze. An unusual feature is that upon the ruby rim at the back are Swastika designs in ruby, divided by Graviata seals incised in the ruby background.

No. xv. is one of a set of beautiful *famille-rose* plates of rare design. The centre is covered with a conventional scroll pattern in gold upon a white background. This is divided by four panels, two of which contain branches of flowers and birds. In the third

No. XIII.—PAIR OF SEATED FIGURES, PAINTED WITH THE SOFT ENAMELS OF THE MUFFLE KILN. YUNG CHEN. HEIGHT, 18 INCHES.

No. XIV.—ONE OF A PAIR OF RUBY BACKED EGG-SHELL PLATES. CH'IEN LUNG, 1736-1796.

No. XV.—ONE OF A SET OF FAMILLE-ROSE EGG-SHELL DECORATED IN GOLD AND SOFT ENAMELS. CH'IEN LUNG.

[illegible] a lady and child watching a fighting cock, while in the foreground the child is in the act of catching a butterfly in his net. The rim is covered with a delicate pink enamel pencilled with a diaper pattern over which are flowers and foliage, divided by four white panels containing flowers in white, yellow, pink, blue, and green enamels. The backs of these egg-shell plates are painted with sprays of flowers.

The *Sang de bœuf* vase (No. xvi.) is one of those rare products of the Imperial factory at Ching-tê-chên uncovered by that artistic soul and prince of potters, Tang-ing so, Governor of Ching-tê-chên during the latter part of the reign of K'ang-hsi—a man whose name is one of the greatest in the history of Chinese ceramic art.

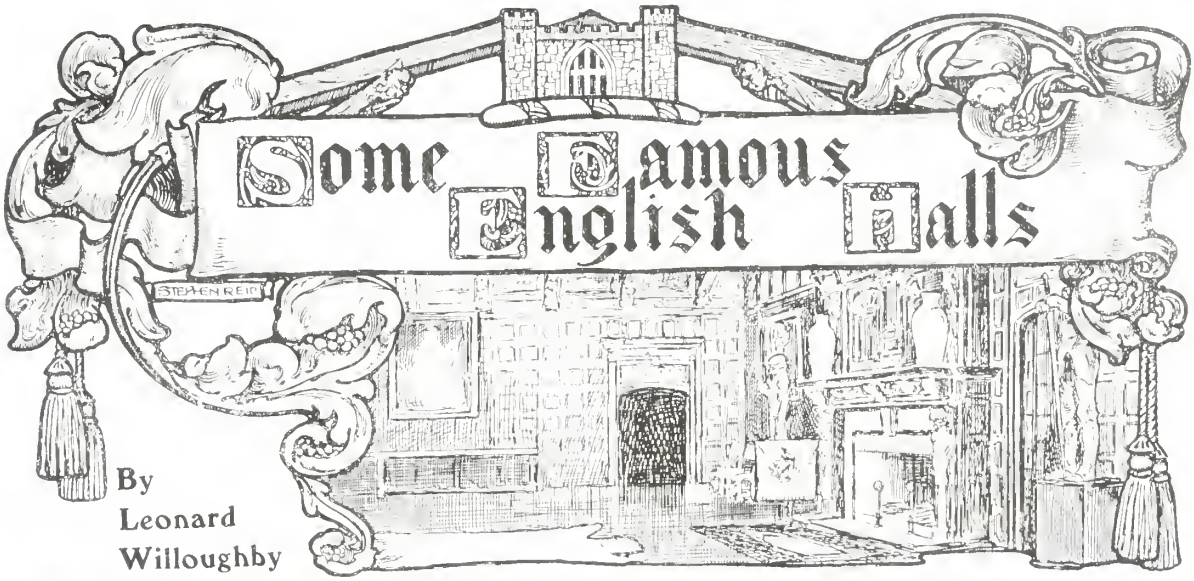
The colour is one of those derived from copper, and in composition it does not differ very greatly from those of other reds—in colour, however, it excels them all. Mr. Lever's vase is a magnificent specimen. Very dark at the base—a brownish red—it shoals through ruby red to flame colour. At the neck the red colour stops short in a perfectly sharp line over which it does not spread. The glaze here becomes a pale yellow, which covers the neck, and is much crackled. The bottom of the vase is glazed with rice colour.

(To be continued.)

No. XVI.—BOTTLE-SHAPED VASE, SANG DE BŒUF WITH YELLOW NECK. K'ANG-HSI. HEIGHT, 10 INCHES.

AROLINE OF LITCHFIELD, MEDITATING ON WALDSTEIN'S PICTURE

OM A STIPPLE ENGRAVING BY WALLER



By
Leonard
Willoughby

COTEHELE HOUSE, CORNWALL.

[See Page on Modern Furniture]

The house dates from the reign of Henry VII. and was built by Sir Richard Edgcumbe. In the hall the armour of Sir Richard, as well as helmets, battle-axes, swords, pistols, and other warlike implements. There are also some brass horns reputed to be over [illegible] years old. The open timbered roof and fine open fireplace are features while the old oak table, benches, and chairs are all exceedingly good specimens. The floor is cement and is kept uncovered.

UNIVERSITY OF CALIFORNIA

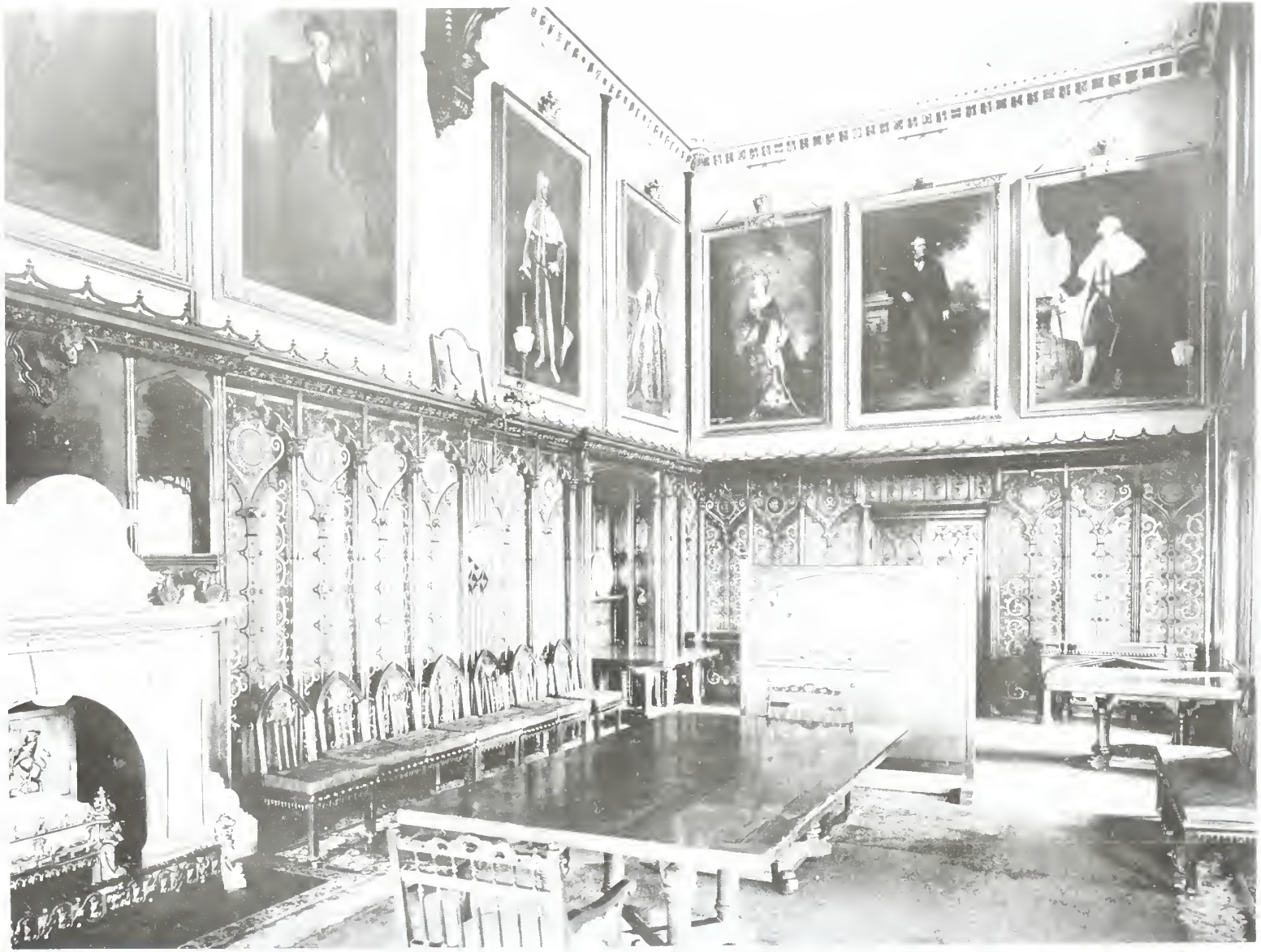
BELVOIR CASTLE, LEICESTERSHIRE — THE DUKE OF RUTLAND

The Guard Room is the finest apartment in the castle, and is filled with interesting relics of the great Marquis of Granby, who distinguished himself in the Seven Years' War at MINDEN. The flags are the colours of the Leicestershire Regiment. Old armour, rifles, bayonets, and trophies of the chase cover the walls, also three large paintings of James I., Charles I., and Mary II. These were rescued from the fire which burnt out the previously just finished castle.

THE DUKE OF BEAUFORT

LADMINTON, GLOUCESTER

The hall is very lofty, with a fine ceiling. On the walls are pictures by Wootton, representing Racing, Hawking, and Stag-hunting. There are many valuable miniatures in this room, and a magnificently carved marble bath. The doorways with their pilasters and pediments are a feature. The house was built by the first Duke, though part of the old house still remains, this wing forming the home of the BOTELERS, one of the most ancient families in England.



ERIDGE CASTLE, TUNBRIDGE WELLS — THE MARQUIS OF ABERGAVENNY, K.G.

This noble room contains the pictures of Lord Abergavenny's father and some of his ancestors, and one of himself as an officer in the Life Guards. The walls are curiously painted, and on small shields are the arms and quarterings of the Nevills. Originally the room only reached to the top of the panelling, but the ceiling and floor above were removed to give additional height.

THE DUKE OF WESTMINSTER

EATON HALL, CHESHIRE

The original building was erected in the seventeenth century, and rebuilt in 1818 in the Gothic style. The second Marquis made alterations in 1846, while in 187[illegible] the [illegible] under Mr. Alfred Waterhouse. The decorations in the hall by Stacy Marks, illustrate Chaucer's *Canterbury Tales*. The walls [illegible] the furniture is Louis XVI. covered in tapestry.

BAYHAM, KENT — THE MARQUIS CAMDEN

This is a modern house with a very beautiful hall, around which the staircase winds. The pictures are of former Lords Camden, one of whom was Lord Chancellor. The knives and head were collected by Lord Camden in his travels. In the hall is some valuable china, and some fine pieces of sculpture. There is also a curious small brass gun, some old colours, and a good lacquer cabinet at the foot of the stairs.

CASTLE ASHBY, NORTHAMPTONSHIRE

THE MARQUIS OF NORTHAMPTON, K.G.

Sir William Compton acquired Castle Ashby from Henry VIII., and Lord Compton built the house *temp.* Elizabeth. Inigo Jones added the chapel and various parts of the building. The panelled hall is most imposing and lofty, and has a beautiful ceiling, and a gallery at either end. An organ occupies one of these. The panelling and fireplace are very fine, and the pictures appear to great advantage, lighted by the enormous windows which look into the courtyard.

GRIMSTHORPE CASTLE, LINCOLNSHIRE

THE EARL OF ANCASTER

The old home of the Willoughby family, built in the early part of the thirteenth century. It was altered later from designs by Sir John Vanbrugh. The great hall is of stone, with staircases at either end. The floor is of marble, and on one side the walls are ornamented with paintings of various kings. The screen shown with the Royal Arms stood behind the throne in the old House of Lords, and became a perquisite of the Lord Great Chamberlain, of which the Willoughbys hold the hereditary joint honour.

HATFIELD HOUSE, HERTS

THE MARQUIS OF SALISBURY

The marble hall is the state dining-room, and is filled with interesting relics. The tapestries are superb, while the pictures of Queen Elizabeth in various fancy dresses are celebrated. The old French colours which hang from the gallery were taken at Waterloo. The panelling and woodwork of screen and doors are magnificent, and the ceiling is most elaborate.

NAWORTH CASTLE, CUMBERLAND

THE EARL OF CARLISLE

The castle was built by Robert Dacre in Henry III.'s reign. The family held it till 1577, when it passed to Lord William Howard, who kept a garrison of 140 men. After the fire here, the hall was restored by Salvin, and shows a very handsome open timbered roof. The tapestries were the gift of Henry IV. to Mary de Medici. The pictures include those of Catherine Parr, Charles I., and Mary Queen of Scots. The armour is most valuable, and includes that of Lord William Howard, better known as "Belted Will."

THE EARL OF CARNARVON

HIGHCLERE CASTLE, HAMPSHIRE

The castle was designed by Barry, who was also the architect of the Houses of Parliament. It is not yet a century old. Its fine hall is the feature internally, and [illegible] the arches on the right of the hall. The fine library and drawing-rooms are entered from the end of the hall. [illegible] of the Herbert family and of their wives, including that of the younger sister of Catherine Parr. The walls [illegible] and coats of arms of some of the Herbert family and of their wives, including that of the younger sister of Catherine Parr. The walls [illegible] galleries running round leading to bedrooms. It was originally the estate of the bishopric of [illegible] of W. [illegible] Winchester.

WILTON HOUSE, SALISBURY

THE EARL OF PEMBROKE AND MONTGOMERY

Cardinal Wolsey, King Edward VI., Queen Elizabeth, and Charles I., "who did love Wilton above all places, and came thither every summer," were all fond of this fine house designed by Holbein. The interest attaching to this small square hall, from which the cloisters lead, are the suits of armour worn by the first Earl of Pembroke, and some of the prisoners captured by him. Henry VIII. granted the site of the old abbey and its surrounding estates, after the dissolution of the monasteries in 1539, to William the first Earl of Pembroke.

WENTWORTH WOODHOUSE, YORKSHIRE — THE EARL FITZWILLIAM

This is the Saloon or Entrance Hall of the largest house in England. This hall measures 7[illegible] feet square, and has a gallery 10 feet wide carried round the whole. Above this are carried hundreds of electric lights. The floor is of inlaid marble, while round the walls are eighteen fluted Ionic pillars of Siena marble. Between these are eight niches in the walls, containing marble statues, over which are medallions containing relievos. The tone of this magnificent saloon is white and gold.

HURSTBOURNE PARK

THE EARL OF PORTSMOUTH

The great hall of this modern house is very uncommon in appearance. Facing the entrance doors is the fireplace, and above it the coat of arms in colour of the owner. The walls are partly panelled, and the staircase is highly carved. The tapestries are very valuable, and the drop ceiling and frieze quite beautiful. The screen to the gallery was designed by Mr. Kemp, and is most elaborate. The old house was burnt down in 1891, when many valuable pictures and books were destroyed.

INGESTRE, STAFFORDSHIRE

THE EARL OF SHREWSBURY AND TALBOT

The home of the premier Earl is a modern structure built as replica of the old house, which was destroyed by fire. It contains a handsome staircase, some fine suits of antique oak work and several good pictures. There is a finely moulded ceiling, and a large organ. The drawing-room and dining-room open from it. It is full to overflowing with quaint and interesting objects, and is a delightful apartment.

RABY CASTLE, DURHAM

THE LORD BARNARD

Built by John de Nevill, Baron of Raby, who died 1388. The Barons' hall here shown is spoken of by Wordsworth: "Seven hundred knights, retainers all, Of Nevill, at the master's call, Had sate together in Raby's Hall." It was the home afterwards of the Dukes of Cleveland, and subsequently of Lord Barnard. The minstrels' gallery is seen at the far end. The pictures are family portraits. The open timbered roof supported on carved stone corbels and the fine floor are the features of this noble room.

ONGAME
BLIO
IB.

THE BALBI CHILDREN

BY VAN DYCK

Lent by Lord Lucas to the National Gallery, London

BAMBURGH CASTLE, NORTHUMBERLAND

THE LORD ARMSTRONG

The [illegible] the home of the kings of Northumbria, has of late years been restored. The most magnificent apartment is the King's Hall, with its [illegible] archway, under which there are three steps, leads to another portion of the hall, which runs crossway. In this is the [illegible] and above the picture of the gamblers. The hall is partly panelled and has a superb floor.

PENSHURST PLACE, KENT

LORD DE L'ISLE AND DUDLEY

The great hall of this interesting place was once the scene of high revelry by the Black Prince and Fair Maid of Kent. The fireplace is the only one of its kind remaining, the smoke ascending to the ceiling when lighted. The walls were once hung with armour. The lord of the house looked down at his retainers dining below from a small window in the solar room, which is seen between the antlers on the wall.

THE LORD FITZHARDINGE

BERKELEY CASTLE, GLOUCESTER

This hall is long [illegible] to England. Its great size, fine open timbered roof, enormous fireplace on the dais, and the stained-glass windows are the [illegible] Gallery, and in glass cases are the old maces of the town of Berkeley, and cushions worked by Elizabeth's own hands.

SHOBDON COURT, HEREFORD

THE LORD BATEMAN

This very handsome, lofty hall is somewhat uncommon. At one end is a gallery with an organ, and this is supported by Ionic columns. The doors beneath open to the dining-room. The pictures are hung high up, but are effective. The walls are panelled, and there are some rare pieces of furniture and cabinets here. The house was built in the reign of Charles II. The picture on the right is of Hon. John Bateman, afterwards Viscount Bateman.

SUTTON PLACE, SURREY — THE LORD NORTHCLIFFE

The [illegible] Weston [illegible] The hall is remarkable and is very lofty and panelled to a great height. The windows of which [illegible] stained glass with armorial bearings. The pictures are interesting, one being of Queen Mary, and one of Lady Weston. Henry VIII [illegible] Sir Richard Weston whose son [illegible] executed on account of his attentions to Anne Boleyn.

RUFFORD ABBEY, NOTTS. THE LORD SAVILE

Rufford Abbey was bequeathed by the Earl of Lincoln in 1148 to the Cistercian monks from Rievaulx. When Henry VIII. swept away the abbeys, Rufford was given to the fourth Earl of Shrewsbury, and later Lady Mary Talbot married Sir George Savile, when the property was made over to him. This is the old Brick Hall where the monks dined. It is filled with beautiful tapestry, relics, and furniture.

THE LORD ST. OSWALD

NOSTELL PRIORY, WAKEFIELD

The property came to the Winn family [illegible] the present house being built by the second Sir Rowland Winn. The wings were added from designs by Adam and the decorations are by Adam and Angelica Kauffman. Chippendale was at one time estate carpenter, and some of his finest work is to be found here. The picture over the fireplace of Sir Thomas More and his family at prayer is by Holbein. More was an ancestor of Lord St. Oswald.

BROUGHTON CASTLE, BANBURY

THE LORD SAYE AND SELE

The Great Hall, built at the beginning of the fourteenth century, has a ceiling added about 1554. On the wall on the right hangs Cromwell's coat, and below it in a case is Charles I.'s purse. Over the fireplace are the regimental colours of Lord Algernon Lennox's old regiment. Lord and Lady Algernon are the tenants, and they have done much to beautify the house and grounds. The ceilings in the castle are exceptionally fine, and there is some good armour.

THE REA. THE LORD SCARSDALE

KEDLESTON, DERBY

[illegible] columns of alabaster. The house was designed by Robert Adam and built in [illegible] The ceiling is domed and decorated, and has [illegible] Adam. The door facing opens on to two [illegible] three branch candelabras designed by [illegible]

SHERBORNE HOUSE, GLOUCESTERSHIRE

THE LORD SHERBORNE

This beautiful hall is quite the feature of the house. At one end steps lead up through arches to another hall. The fireplace is remarkably fine, while the effect of the cross-beams is quite in keeping with the style of hall. The house was built on the site of the old abbey, the church alone remaining, which is part of the house. The floor of the hall is stone, as are the walls. There are some good pictures of horses by celebrated artists, and plenty of fine old oak furniture.

THE LORD ZOUCHE

PARHAM PARK, SUSSEX

[illegible] building. The armour in the hall is unique, and the helmets are of all dates [illegible] more than [illegible] [illegible] here of defensive armour anterior to 1450 than in all the collections of Europe put together [illegible] [illegible] There is also the helmet of Little John [illegible]

APETHORPE HALL, NORTHANTS

MR. LEONARD BRASSEY

Of the many fine apartments, the OLD BANQUETING HALL is the most interesting. The minstrels' gallery is of black oak, and carved on centre panel: "VIRTUS SUPER OMNIA . VINCAT . + 1364." The fireplace has above it a circular medallion with coat of arms, and beneath it a tablet inscribed in Latin. On the lintel of the fireplace is the translation of the Latin, as follows:—

"Would thine house stand? Be faithful to thy trust.
Nor thoughtless spend beyond fair bounds and just:
Good to all near, maintain the cause of right.
Base greed or gain be banished from thee quite.
Raise thou the fallen, feed the needy poor.
With virtue near, brute-force shall shun thy door.

This is the oldest part of the building. It is an early sixteenth-century house, and one of the most charming in the county of delightful houses.

BURTON AGNES, BRIDLINGTON

MRS. WICKHAM BOYNTON

The picture here is the hall west. Its magnificent screen, which occupies the whole of the west wall. It was removed from Barmston, the original home of the Boyntons. [illegible] the Sibyls, the Virtues, the Twelve Tribes, and the Four Evangelists. It has unfortunately been painted stone-colour. The [illegible] the Five Senses, and above this the Wise and Foolish Virgins. Higher up are the arms of Sir Thomas Boynton (1544) and of his [illegible] consist of the Explorer.

Mr. Paul Foley

STOKE EDITH, HEREFORD

This enormous room is known as the Painted Hall, owing to the paintings on the walls by Sir James Thornhill. The subjects represent the Arts and Sciences, and the Marriage of Cupid and Psyche. The house was built by Mr. Speaker Foley in the reign of Charles II. The floor is of black marble with white squares. The furniture here is very fine, and the library unique.

MR. LUTTRELL

DUNSTER CASTLE, SOMERSET

The family purchased Dunster from William de Mohun, or de Moion, in 1376, to whom it was granted by William the Conqueror. The Luttrells have lived here for over [illegible] years. The fine hall has an [illegible] staircase, elaborately carved in wood, the work of Charles II.'s days. The ceilings are extremely interesting [illegible] and are of late sixteenth-century date. The castle has been altered from time to time, but is still freighted with historic associations.

MONTECUTE HOUSE, SOMERSETSHIRE

MR. W. R. PHILIPS, D.L.

The house was built in 1580-1601, in the Elizabethan style, after the plan of the letter H. The hall is very quaint, having at one end a fine screen, and at the other a curious decoration on the frieze, which portrays a legend. The panelling is good, as are the family pictures above it. The great windows light the hall well, and show up the fine old oak tables and cabinets. The floor is of oak, and the large open fireplace of carved stone.

INCISED LACQUERED CABINET (*temp.* 1680)

In the possession of Messrs. Longon, 41, Old Burlington Street, W.

It has been said that the very spirit of Yamato is the perfume of the wild cherry blossom in the morning sun. So elusive and delicate a definition may not satisfy all enquirers into things Japanese, but it will be full of meaning to the lover of the brilliant, subtle, and technically perfect work in many kinds of lacquer. The wild cherry blossom and the morning sun is to be felt in the result of their unsparing efforts to produce a beautiful object. In lacquer, at least, the Japanese artists are masters of the means they employ, and therefore the objects they produced are a refreshment to the æsthetic mind already greatly wearied with its own struggles and the general failure of Occidental art. With Japanese lacquer work is found security and finality. Whether the piece be of the simplest quality or of the most elaborate style, whether it be of the earliest date or of the sophisticated period immediately before the Revolution of 1867, even if it be to the knowing eye nothing but a reproduction of some early masterpiece, this branch of Japanese art remains beautiful and thrice welcome.

Among the countries of the earth, England has

No. I. NEHIMONO OR LACQUERED WHAT-NOT, HEAVILY DECORATED WITH LACK AND GOLD ON WOOD, AND MOUNTED WITH GILT AND ENGRAVED METAL IN THE EARLY NINETEENTH CENTURY MANNER.

No. II.—BLACK AND GOLD EIGHTEENTH-CENTURY JAPANESE CABINET WITH DECORATIVE METAL MOUNTS AND [illegible] DESIGNS IN VARIOUS COLOURED GOLD ON [illegible] GROUND. THE TABLE OR STAND, EUROPEAN EIGHTEENTH CENTURY

No. III.—CABINET OF WOOD LACQUERED IN RED BY THE CARVED OR MAGAI-TSUI-SHU METHOD OF THE EIGHTEENTH CENTURY. THE FASTENING AND MOUNTS ARE OF DECORATIVE WHITE METAL

[illegible] generously supplied with examples of every [illegible] object, from the finest work of art produced [illegible] cultivated and acute patron to the most utilitarian objects made to sell, and to sell quickly, in the [illegible] towns and villages.

[illegible] is, of course, inclined to utterly neglect the [illegible] of gold [illegible] but [illegible] periods. [illegible] these [illegible] clothed with that beauty which comes so easily to the least informed of Japanese artists, and is often denied to the most cultured among our own. So that in considering the lacquers of Japan one may say the world is before us, and all periods and all styles, both grand and simple, will give one pleasure and create an appetite for more.

No. IIIa.—METAL MIRROR WITH STAND AND CASE IN GOLD AND BLACK LACQUER OF AN EARLY NINETEENTH-CENTURY DESIGN

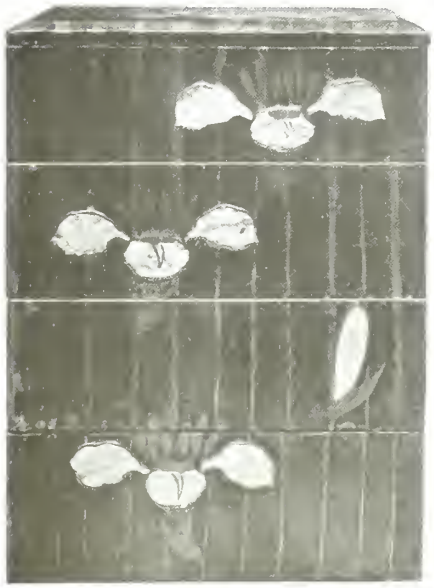
Of course the great collections have already been formed. The princes of Japan treasure their antique lacquer as our great houses seek to defend their rent-rolls, pictures, and jewels. But still, in a changing world there are always examples to be found by those who seek—specimens as beautiful, if not at the moment as valuable, as those collected by our ancestors three generations ago.

Perhaps the illustrations here given may more clearly show the examples which can still be gathered by the collector. The *Norimono* in the first picture is one of those pieces which we can be sure was made for native use. As

a matter of fact, it bears the arms of the Tokugawa and the Hosokawa families, and has many other characteristics which go to prove its genuine qualities. The crests of well-known Japanese families do not appear, as a rule, on pieces of lacquer made for the European market, and thus when historical arms and badges are to be found on specimens an added interest is given to them.

This sedan-chair is of nineteenth-century workmanship. More than 4 ft. in height, and 4 ft. 6 in. in length, it is fitted with a massive bar for transport, which is over 14 ft. in length. Such chairs find their way into Europe from time to time; but they will become rare, for the native demand is declining.

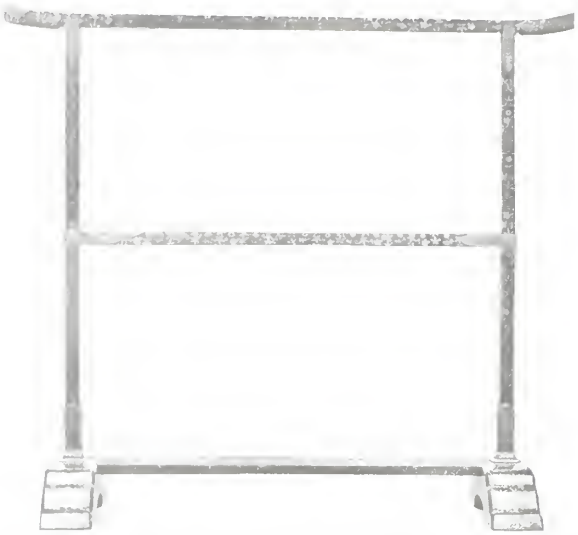
The second picture shows a class of cabinet which has long been in fashion in Europe, and has been skilfully copied in the past in France and Holland, and no doubt in Venice, England, and elsewhere. Japan in her turn borrowed the main idea of this sort of piece from China, where—judging by those which we alone possess—vast quantities must have at one time been produced. The decorative qualities of such a piece have delighted generations from the seventeenth century onwards even unto to-day, for time



No. III*b*.—"JO-BAKO" OR BOX IN FOUR TIERS WITH LID. THIS IS MADE OF WOOD LACQUERED AND DECORATED WITH LEAVES AND FLOWERS OF THE SWEET FLAG. IT IS BY THE FAMOUS ARTIST KORIN, AND BELONGS TO THE PERIOD 1681–1708

No. IV.—AN EXAMPLE OF JAPANESE LACQUER APPLIED TO EARTHENWARE OF EARLY EIGHTEENTH-CENTURY MANUFACTURE

No. V.—ANOTHER SPECIMEN OF THE SAME KIND, SHOWING A DECORATION IN GOLD AND GREEN LACQUER AGAINST THE GREY-BROWN BACKGROUND OF GLAZED POTTERY



VI. [illegible] EXAMPLE OF [illegible] WORK, MADE [illegible] DUTCH TASTE [illegible] FOLLOWED

[illegible] to the [illegible] of colouring and [illegible] deep, and wear and use does not [illegible] carefully prepared lacquer and the well-[illegible] wood.

On [illegible] nineteenth century European stands, so often [illegible] the [illegible], but serve to show how much [illegible] to learn from the Oriental artist in the [illegible] of design and decoration. Such a [illegible] which follows belongs to the interesting [illegible] of Japanese lacquer work known as *magai-[illegible]*. The particular piece is of wood lacquered [illegible] and carved into a design of peony sprays. [illegible], which is made to fall down, are also [illegible] two mythical *ho-ho* birds, of happy portent. [illegible] which do not show the decoration are in [illegible] lacquer. Within are six small drawers, [illegible] handles in the symbolic form of a bat [illegible]. At the sides are two strong [illegible]. The piece belongs to the eighteenth [illegible] and is an example of a class of work which [illegible] come upon by the modest collector. [illegible] time, with cases, which comes next, [illegible], but it shows beautiful [illegible] work, and is at once a decorative and [illegible] piece. [illegible] example, a box *Jo-bako* [illegible] and flowers of the sweet [illegible] and pewter on a gold ground, [illegible] good fortune for the finding. Although the photograph does not show its beauties [illegible], it is a remarkably excellent piece from the hand of the gifted painter and lacquerer Korin, who died in 1716. This artist belonged to the school of Koyetsu and of Soyetsu, but he was greatly daring in his methods, and his treatment of natural objects marked a departure in lacquer work. He was freely copied in the nineteenth century by the many able lacquerers of that period; but it is said that his rich grounds of matt gold have never been reproduced. Although always greatly admired, Korin, however, was not representative of his period, and he and his followers stand a little aside from the conventions of the Japanese artist in this particular branch of their work.

A totally different sort of production may be seen in the two next pictures, showing some large jars of glazed earthenware with designs of insects and flowers in gold and green and bronze lacquers. This style of ornament is arranged by the artists to harmonise

No. VII.—A LADY'S MIRROR AND DRESSING-TABLE BELONGING TO THE EARLY NINETEENTH CENTURY

No. VIII.—CHARACTERISTIC BOX, WITH COVER OF NINETEENTH-CENTURY LACQUER IN BLACK AND GOLD. THE DECORATIONS ARE VERY BEAUTIFUL AND THE TECHNIQUE PERFECT

No. X.—A RICHLY LACQUERED TORTOISESHELL BOX OF THE LATE EIGHTEENTH CENTURY. THE DESIGN IS IN GOLD ON A DEEP BLACK GROUND

No. IX.—A BOX OF A SIMILAR CLASS TO NO. VIII.

with the beauty of the ware upon which it is superimposed—the result displaying an effect at once characteristic of Japanese art, and the grace and charm the craftsmen of that country know so well how to produce.

In collecting lacquer examples, at the present time, it is of great advantage to choose only such pieces as are made for native use, for they are invariably skilfully produced. Among such pieces the stand for holding robes is, as it were, indigenous to Japan, and therefore of especial interest. Although we can find a use for such examples here, they have never been produced for the European market, and therefore the workmanship and decoration is done by artists for artists, with pleasing results. This may also be said of No. vii., which is a characteristically rich example of a mirror on stand and chest made for a lady's service. The work shows cultivated style of the early nineteenth century. Nos. viii., ix., x., xi. and xii. are less markedly made for the Japanese, but they were probably produced before the Revolution, and therefore belong to the first half of the nineteenth century. All the careful work of that time will increase in value, for the old delicacy of craftsmanship is passing, and great

No. XI.—A FAVOURITE DESIGN GREATLY USED IN THE NINETEENTH CENTURY ON MANY KINDS OF BOXES AND PANELS IN CARFULLY WORKED GOLD AND BLACK LACQUER

[illegible] have now to be paid for all objects requiring the infinite labour which was expended on such boxes, [illegible] and panels in what we may call mid Victorian days.

The illustration No. xiii. shows two of the beautiful snuff-boxes which were made from early Japanese gold-on-gold lacquer. Such pieces belong to the aristocracy of the material, and, although not easy to find, may still be occasionally met with at no very great price. The present examples are set in eighteenth-century gold, and have passed from one famous collector to another, until at last they have found safe harbourage in a well-known museum.

No. XII.—BOWL AND COVER OF GOLD AND BLACK LACQUER AND TRAY OF BLACK LACQUER INLAID WITH DESIGN IN COLOURED MOTHER-OF-PEARL. MANY SUCH PIECES WERE MADE FOR JAPANESE USE IN THE FIRST PART OF THE NINETEENTH CENTURY

Among the smaller objects which greatly attract the student of old Japanese lacquer, few are more charming than the sweetmeat boxes and perfume holders which have been so long fashionable in Oriental society. In the photograph No. xiv. will be seen a *ko-bako*, or perfume box, in the form of a drum. This is of wood, lacquered on the outside with gold, incrusted with mother-of-pearl, and the inside with *nashiji*. The cover is decorated with the admired and interesting crest of the Daimio of Okabe, round which are arranged minute plaques of mother-of-pearl. In the wide circle beyond are the two beautiful *ho-ho* birds, supported by sprays of the *kara-kusa*. Within the lacquered cover is a design in gilt and colours showing a group of cock, hen, and chicken in slight relief. The box contains three lesser boxes made in the form of the Okabe crest. The outside of these is ornamented with a design of conventionalised waves in delicate relief. The whole was the work of a seventeenth-century artist, no doubt for the benefit and refreshment of his patron, the Okabe Daimio of the period. Such examples are not easy to find; but they drift occasionally into the sale-rooms of Paris, New York, and London. On the same photograph is to be seen an interesting sweetmeat box, or *kwashi-bachi*. It is of wood carved to represent a vessel laden with the emblems of good fortune—rice bags, the hammer of Daikoku, and some of the symbolic "precious things." There are also three storks, and on the waves will be found those types of longevity the hairy-tailed tortoises. This is an example of brilliant eighteenth-century work such as many now seek, and seek in vain.

Of the medicine box, or *inro*, I have not here given many examples, as at least one article on the subject has appeared in THE CONNOISSEUR MAGAZINE, and many European collections are particularly lucky in possessing large quantities of these beautiful examples of lacquer work. The illustration No. xv.,

No. XIII. TWO FRENCH SNUFF-BOXES OF THE EIGHTEENTH CENTURY, SHOWING BEAUTIFUL PANELS OF JAPANESE LACQUER WORK IN GOLD ON GOLD. SUCH EXAMPLES WERE ALWAYS APPRECIATED, AND ARE NOW OF IMMENSE VALUE

No. XIV.—[illegible] *the outside in [illegible] pearl. [illegible] of Perfume Box [illegible] the vessel [illegible] and [illegible] Ho [illegible] ends so artistically designed [illegible] Lacquer [illegible] (Victoria and Albert Museum.)*

however, shows a typical example of richly lacquered wood depicting water and weeds in slight relief, and further ornamented in a much appreciated style with carven fish in tinted mother-of-pearl.

This example is from the admired hand of the artist Hanzan (1665-1748), who was a pupil of Korin's pupil, the lacquerer Ritsuo, whose work was often enhanced by the introduction of medallions of pottery, jade, and ivory. Hanzan was, however, famous for his careful and yet bold use of mother-of-pearl—a style which has been greatly copied since his time.

The cabinet seen in illustration No. XVI. is one of a great number shipped into Europe in the early eighteenth century, and admired and copied by various Western nations ever since. They are equally decorative to-day as when they first left their birthplace two or three centuries ago. The rather

No. XV. *[illegible] century [illegible] inlaid with tinted mother-of-pearl [illegible]*

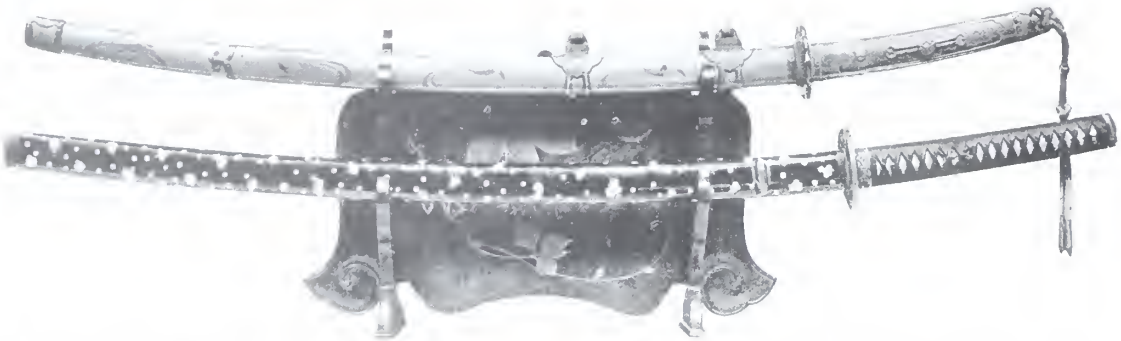
elaborate Chinese-Chippendale style of the stand and the delicate English lacquer work on the legs show that the chest was thought worthy to be loved many generations ago even as it would be to-day.

The intricate and delicate labour which the Japanese have been inclined to lavish on all weapons of war, from their warriors' saddles in the twelfth century to the various accoutrements in use until very recent times, has supplied us, among other things, with a very large number of beautiful sword scabbards on which the lacquerer's art is carried to a high state of perfection. Usually the finest examples are fitted with rests or stands, which are also decorated in various styles worthy of the consideration of the collector.

It has been said that the combination of qualities required for the production of fine lacquer are to be found in no other people

No. XVI. A GOLDEN JAPANNED CABINET OF THE STYLE SHIPPED TO EUROPE IN THE EARLY EIGHTEENTH CENTURY. THE STAND IS IN THE CHINESE-CHIPPENDALE STYLE OF ENGLISH MANUFACTURE, DECORATED WITH LACQUER WORK BY A BRITISH ARTIST

than the Japanese, and although one may personally prefer early Chinese workmanship, it will be readily granted that the Japanese have perfected the use of a beautiful material, and produce that which appears to be a spontaneous result with infinite care and labour and perfect precision and indefatigable patience. Added to these virtues is the rich dower of perfect taste in composition and design, and thus it is not surprising that among all the beautiful works of the hand of man, the old lacquer of the Japanese has often been spoken of as the one thing of all the arts which is completely perfect.



No. XVII. TWO FIGURED DECORATED SWORD CASES, SHOWING RICH COLOURS AND DESIGNS IN LACQUER, AND A STAND ALSO ORNAMENTED IN THE SAME MATERIAL

VIEW ON LAKE OF BRIENZ

In the Vevey and Mont Blanc

FROM "TURNER'S GOLDEN VISIONS," BY C. LEWIS HIND

Published by Messrs. L. C. and F. C. Jack, Frankfort St.

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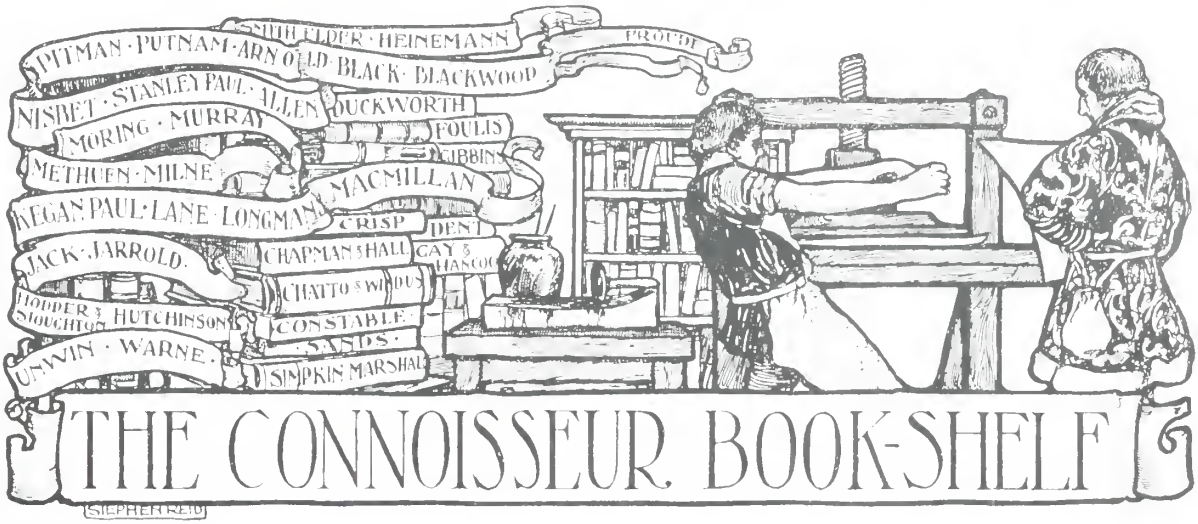

Turner's "Golden Visions," By C. Lewis Hind (T. C. & E. C. Jack, 21s. net)

"I CANNOT like these red flaming walls," says Mr. Lewis Hind, referring to the new Turner rooms at Millbank, "the two large galleries on the main floor, adorned with the rich silk brocade that dazzles and distresses." Many will share the critic's sentiments. A few years hence, when the kindly London smoke has toned down the aggressive reds and the garish gilding into something more restful and retiring, the walls will become a perfect setting for the pictures; but, until then, there are many who may find almost more enjoyment in leisurely studying the works through the medium of the delightful reproductions contained in Mr. Hind's volume, than in jostling their way past the originals. This may seem a bold statement, yet the excellence of the reproductions justifies it. Though on a comparatively small scale (their average size is about 7 in. by 5½ in.) they are fine enough to give a vivid idea of Turner's art, of his wonderful colour, and, in the case of the studier pictures and drawings, even of his virile and expressive brush-work. To the ordinary man, whom the art consider of the display at the National Gallery of British Art tires and bewilders, and whose attention is distracted by the movements of the other visitors, the representative anthology of the artist's work should prove a most helpful adjunct in realising its scope, power, and development. The plates, fifty in number, are gathered from many sources. Mr. W. G. Rawlinson's collection has been drawn upon as well as the contents of various national galleries. The work of Turner's later periods is most strongly in evidence. This is as it should be, for of the artist's earlier productions there already exists a wealth of translations in black and white, excellent, and indeed almost unsurpassable, in their quality; but these "golden visions" of his maturity, painted for his own enjoyment, could only be adequately rendered in colour; and that has not been possible until the present day, when the resources of science have so been requisitioned in aid of the craft of the colour printer, that he can reproduce the most delicate and subtle gradation of tint with a fidelity that is almost uncanny. No better example of this is shown than in the plate of *Norham Castle, Sunrise*, given as the frontispiece. This ruin was ever a favourite theme of Turner's. He dated his accession from one of his earliest versions of the subject; to quote in his own words [illegible] been addressed by [illegible] Cadell, the Edinburgh bookseller: "It [illegible] had as much to do as any [illegible] I executed. He returned to it again

[illegible] THE [illegible] DOWN TO HATHERN [illegible]
[illegible] STATE
FROM "THE SCHOLAR'S [illegible]" [illegible]

PUBLIC LIB

and, as an [illegible] frontispiece, a reproduction of the final version—a water colour made about 1835, and now hanging in the Tate Gallery; a truly marvellous effect in which the strongest darks are formed by a hill rampart of vivid blue, and a note of bright red afforded by the suggestion of a cow standing in the foreground. With the aid of these tender tones Turner attains a luminous brilliancy of sunlight such as no other painter has equalled, even when using the deepest shadows to throw up the high light. In the reproduction the spear shaft of pale, gleaming yellow, stretching athwart the water, almost dazzles the eye; and this, too, though it is surrounded by tender, opalescent tints, which form a colour harmony exquisite in its tenderness and rhythmical cadence. This, perhaps, will be the favourite of the plates; but there are others equally fine, wonderful in their rendering of the autographic qualities of the artist's work, and reproducing the minutest gradations of colour with literal exactness.

Turning to the letterpress, it must be confessed that Mr. Hind has hardly made adequate use of his opportunity. If it were the sole mission of a critic to clothe his thoughts in easy, fluent, and picturesque English, this monograph would take high rank; but in a work of this importance, and from a writer of Mr. Hind's standing, an authoritative and coherent estimate of Turner's career and art was reasonably to be expected; this is hardly attempted. The author quotes copiously from the criticisms of previous writers; but these, though valuable in themselves, present the artist from such varied standpoints that the accumulation of them serves only to confuse the reader. Mr. Hind, moreover, occasionally sacrifices accuracy to the desire of writing a telling sentence. Thus on page 61 he states that Turner's pictures, studies, and nineteen thousand sketches, make "altogether the largest amount of work produced single-handed by any artist since the world began." Without attempting to go back to those artists who flourished at and even before the early dawn of history, whose output neither Mr. Hind nor anyone else is in a position to accurately estimate—it is only necessary to turn to the records of Turner's contemporaries to find artists who were equally industrious and prolific. Old James Ward, for instance, exhibited 298 pictures at the Royal Academy against Turner's 258, and, when on one occasion he was reproached by a friend for idleness, stated that he had made over 400 sketches in a single month; this is a larger number than Turner averaged in the course of a year.

Mr. Hind does something less than justice to Turner's character as a man. He harps on his unsociable nature, perpetually recalling his lack of education and faulty spelling, telling us his lips betokened "something sensual," that he had "[illegible] to his eyes," that he was "rude and rough" and describes him as "the crafty tradesman." He quotes with approval Mr. Cosmo Monkhouse's description that "in the articulate moral, social word-world he was [illegible] underbred . . . small and unhappy." The vision that conjured up is of a being with a dual personality—a combination of Prospero and Caliban, master of the former's magic wand in the realms of art, yet whose every day behaviour was almost as uncouth and misshapen in his nature as the latter. The picture is hardly consistent with what Turner's unprejudiced contemporaries have told us of him. We must judge him not according to the polite standards of our own days, but of those in which he lived, and taking this into account, we shall not find him greatly wanting. Ill-educated as he was, he was hardly inferior in this respect to many of his brother craftsmen. The courtly Lawrence was hardly better taught; and West, who was predecessor of the latter in the Presidency of the Academy, was not ashamed in an official letter to wish the members of a society who had invited him to dinner "all manner of *phylicity*," yet neither of these artists were greatly handicapped in their intercourse with the most exalted society by their lack of spelling. We have Leslie's *Memoirs* to assure us that Turner was not by nature a misanthrope. He tells us that on varnishing days at the Academy the artist "was the life of the table," and later on says, "In careless conversation he often expressed himself happily, and he was very playful at a dinner-table, nobody more joyous. He was a social man in his nature; and it is probable that his recluse manner of living arose very much from the strong wish, which every artist must feel, to have his time entirely at his own command." Mr. Algernon Graves, who had the distinction of frequently being taken on the great painter's knee when a child, recounts that when his father, the late Mr. Henry Graves, lived at Lambeth, between the years 1835 and 1845, Turner used to dine with him almost regularly on Sundays, and was always lively and well mannered. His business relations with Mr. Graves senior, who issued more plates after Turner than any other publisher, were of the most amicable character. Once, indeed, there seemed a prospect of a little breeze: this was when the painter presented his bill for his expenses incurred during a journey taken on the publisher's behalf. Mr. Graves questioned the accuracy of the amount, for it was so ludicrously small that he thought there must have been some mistake. Turner, mistaking his motive, retorted sharply, "I should like to see you do it for less."

Apparently the artist had performed most of the journey on foot, and lived in the most economical manner. None of these incidents accords with Mr. Hind's "crafty tradesman," neither does the following letter—not previously published—written by Turner to one of his patrons, Mr. H. McConnel, of Manchester:—

"My Dear Sir, Happy New Year to you, and many of them. I write merely to say that I answered your letter *asking me for my account*, which I left to you to decide upon me *as to the amount*.

"Believe me, most truly,

"J. M. W. Turner."

This is the letter of a simple, straightforward man, and well accords with Turner's real character. His faults, such as they were, were on the surface, and, closely examined, some of them appear as virtues in disguise. His alleged misanthropy was but the outcome of self-abnegation, the fruit of his determination to allow no

MRS. MAXWELL BY GEORGE ROMNEY

FROM "GEORGE ROMNEY" BY A. M. HAMLEY (METHUEN)

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[illegible] pleasure to interfere with his pursuit of art. He was called miserly because his wants were simple and he disdained ostentation. That he was a keen hand at a bargain there is no doubt, yet the prices he put on his works were low. Mr. Hind tells us that he was willing to paint a picture the size of *The Fighting Temeraire* for 200 guineas: this is half the amount that Lawrence received for a full length portrait, and quite about a quarter of the sum that one of Callcott's pictures realised a decade few years later. He always showed a kindly feeling towards his fellow artists; though men with powers far inferior to his own were honoured with knighthood, he made no complaint. He [illegible] many of the younger artists with useful hints, conveyed in the briefest of sentences, or perhaps by a touch of his brush on their work. He was largely instrumental in founding the "Artists' Benevolent Association," and had his will been carried into effect, the bulk of his wealth would have gone to form a charity for decayed artists. But, after all, his best record was in the work he produced. He knew his art was his greatest talent, and gave his life to it.

The Shadowless Man, by Adelbert von Chamisso, Illustrated by Gordon Browne. (Chatto & Windus, 3s. 6d. net)

THAT interesting minor classic, *The Shadowless Man*, has perhaps never been more happily illustrated than in the present tastefully mounted edition. Mr. Browne's drawings show much humour, and occasionally he rises to some height of tragic power. It is, however, in his realisation of the ludicrous attributes of the characters in the story that he most excels.

The Teaching of Drawing, by S. Polak and H. C. Quilter. (W. B. Clive, University Tutorial Press, 2s. 6d.)

THIS little volume should prove a most popular handbook to those engaged in teaching drawing and painting. It goes thoroughly into the subject, is illustrated with numerous plates and diagrams, and covers the whole range of elementary pictorial art.

The House of the Sleeping Winds, by Enys Tregarthen. (Rebman Limited, 5s. net)

THIS volume of new and fascinating fairy stories, drawn for the most part from the Cornish folk tales, will doubtless be an acceptable gift book at the Christmas season. M. Nardie Pretorius's illustrations, several of which are reproduced in colour, are well composed and [illegible]

Prayers Written at Vailima By Robert Louis Stevenson (Chatto & Windus, 6s. net)

[illegible] for its incongruity in association with Robert Louis Stevenson's little book, be found with the Gothic ornamentation in the style of a mediæval missal with which Mr. Alberto Sangorski has enriched the volume containing the prayers written at Vailima by this one of the most modern of modern writers. The prayer themselves are couched in simple and dignified language, and breathe the humble and unostentatious piety which distinguish Stevenson's writings on the deeper thoughts of life. The work is prefaced by an interesting introduction by his wife. The *ensemble* of the volume is excellent, and at the moderate price asked for it, it should find great favour with Stevenson's admirers.

Aspects of Death in Art, by F. Parkes Webber, M.A., M.D. (T. Fisher Unwin, 5s. net)

A LARGE amount of research must have been expended by the author of this somewhat gruesome work in making the record of the mental attitude shown towards the idea of death in the illustrative works of art, the engraved gems, and the other memorials of the dead by peoples of all times and religions. Dr. Webber has gone deeply into the subject, and the book, which is well illustrated, forms a repository of much interesting lore.

Old Italian Masters, engraved by Timothy Cole, with historical notes by W. J. Stillman. (Fisher Unwin, 20s. net)

A NEW edition of this beautiful work, published at half the price of the former one, will be welcome to all art-lovers whose purses have not permitted them to acquire the earlier issue. On the merits of Mr. Cole's engravings there is no need to enter. In his own style he is unequalled, and he is able to express in wood-engraving varieties of tone and texture which have never before been essayed by any individual master of the art. Mr. Stillman's text forms a most instructive accompaniment to the plates, and if the impressions from the latter are not quite so sharp as they were in the first edition, the difference is so slight as to be hardly appreciable.

Human Anatomy for Art Students, by Sir Alfred D. Fripp and Ralph Thompson, with drawings by Innes Fripp. (Seeley & Co., 7s. 6d. net)
Modelling and Sculpture, by Albert Toft (Seeley & Co., 6s. net)

THE latest additions to the admirable New Art Library, edited by Messrs. M. H. Spielmann and P. G. Konody, are a couple of thoroughly practical works which should be of the utmost value to art students. They are profusely illustrated with plates which are specially selected to elucidate the text, which latter is clear, concise, and informative. The work on anatomy combines the best scientific and artistic information, while Mr. Toft's reputation as a sculptor of marked power and versatility guarantees that the instruction he gives is thoroughly reliable.

Hand-loom Weaving (Plain and Ornamental), by Luther Hooper. (John Hogg, 6s. net)

ANOTHER book of a technical character is Mr. Luther Hooper's work on weaving, which forms the latest addition to the Artistic Crafts Series. This, again, is a thoroughly practical work, profusely illustrated with plates and diagrams. Mr. Hooper traces the methods of the craft from its beginning up to its most elaborate forms, explaining how each process is done in a manner which should make it intelligible to the veriest tyro.

Theory and Practice of Perspective. By G. A. Storey, A.R.A. (Henry Frowde, M.A., 10s. 6d.)

A MASTERY of perspective is an essential part of an artist's mental equipment—without it he must be for ever making blunders in his work—and yet its study is too often neglected. Perhaps this is because books on perspective are generally dry reading, setting up arbitrary rules without giving the why and the wherefore, so that the student has to learn the science by rote without full comprehension of the reasons for its existence. Mr. Storey's book [illegible] with this state of things. He treats perspective [illegible] of problems, and [illegible] most elementary [illegible] lets one grow out of another [illegible] the student's [illegible] of the [illegible] plates [illegible] and Mr. Storey [illegible] is noteworthy to [illegible] power.

Napoleon in Caricature, 1795-1821. 2 Vol. By A. M. Broadley. (John Lane, £2 2s. net)

MR. BROADLEY [illegible] interesting [illegible] the work of both the English and Continental artists. The former are perhaps the more interesting, being marked by a great boldness and [illegible] the latter are [illegible] against the master of so many legions when in the zenith of his power. Hence the Continental work chiefly refers to the period of Napoleon's fall and exile. In both sections Mr. Broadley has performed his work with great thoroughness, and the result is a contemporary record of Napoleon which portrays the feelings with which he was regarded more accurately and with greater force than any serious history.

VASARI [illegible] OF COSIMO DE MEDICI [illegible] THE LIFE OF GIORGIO VASARI [illegible]

The Life of Giorgio Vasari. By Robert W. Carden (Philip Lee Warner, 16s. net)

Most educated people have heard of Giorgio Vasari, the author of that immortal work, *The Lives of the Most Famous Painters*. He is well known that Vasari [illegible] founded, among the masters of the Renaissance, which [illegible] a painter and architect [illegible] one of the [illegible] but [illegible] of respectable ability, who [illegible] important work behind him. He, [illegible] one of the most famous [illegible] of Italy. All these facts contribute to make his life a most interesting one. Mr. Carden, who has an exceptional knowledge of the man and his period, has made his [illegible] written monograph as fascinating as a romance, and through a most [illegible] light on the most picturesque [illegible] of the Italian Renaissance.

RECENT additions to Messrs. Black's series of "Beautiful Book" show a happy combination of good art and authorship. In all the volumes where the letterpress has not been written by the illustrator, the pride of place on the title-page has been given to him. Perhaps the admirably reproduced colour-plates which appear in each volume justify this precedence, yet it is not too much to say that the literary matter accompanying them is so good as to warrant publication without any extraneous adjuncts. Mr. A. G. Bradley carries us down the Wye until it joins the waters of the Severn estuary with a flow of language at all times interesting, and which at times reaches a high level of picturesque style. His pages are replete with well-told legendary lore, and his descriptions of scenery so vivid as to atone for Mr. Sutton Palmer's neglect of the upper regions of the river in his drawings. The artist has distributed his favours very unequally, unwisely devoting most of his attention to hackneyed beauty spots. Of Tintern he gives us four views, all charming, yet not sufficiently so as to justify such frequent repetition of this over-painted theme. His richly coloured *Near Rhayader*, with its fine effect of sky and distant mountain, and his *Builth*, with hill and forest standing out distinct in an atmosphere clarified by the approach of rain, makes one regret that Mr. Sutton Palmer did not give us some glimpses of the wild moorland scenery about the skirts of Plynlymon.

"The Wye," by Sutton Palmer and A. G. Bradley. "Pompeii," by Alberto Pisa and W. M. Mackenzie. "Alpine Flowers and Gardens," by G. Flemwell. "British Floral Decoration," by R. Forester Felton. (A. & C. Black, 7s. 6d. each net)

In *Pompeii* Mr. Alberto Pisa's twenty coloured illustrations have been reinforced with some half-dozen reproductions from photographs of statues and vases recovered in the city. The colour-plates vary in quality; many of them would be improved by sharper and crisper handling, and a more decided rendering of the texture of the tonework, which is occasionally not to be distinguished from that of the ground. Mr. Pisa, however, is always happy in his colour, sometimes delightfully so, and his work is distinguished by delicate atmospheric quality. Mr. Mackenzie's letterpress is at least worthy of the illustrations.

Mr. R. Forester Felton is a master of the art of floral decoration. His book on the subject, illustrated as it is by a fine series of colour plates, forms an admirable guide to those who are interested in the arranging of flowers for the adornment of dinner tables and similar purposes. What he says he says well, and to the people and his work may be studied to advantage by all who desire to make their surroundings beautiful.

Mr. G. Flemwell both paints and describes *Alpine Flowers and Gardens*. The combination of artist and author in his person is singularly happy, for brush and pen are in the hand of one who knows his subjects with the thoroughness of a man of science, and uses his equipment with artistic and literary felicity. To those who know the Alps the book should prove of enduring interest, while those who do not can yet read it with profit and pleasure.

IN Rome the relics of different ages are irretrievably commingled. Each generation has largely used the monuments of their predecessors to serve in the adornment of their own, or even as building material. The result is an archæological chaos, which can be reduced to some kind of order only by the most painstaking research. Among the explorers of the monumental history of the eternal city, Mr. Davies, by reason of his present work, must take a distinguished place. In it is embodied a mass of material gleaned from the works of German and Italian critics, as well as that resulting from the researches of the author. To digest this into a coherent and comprehensive form, which should be clear, concise, and interesting, is a task which demands considerable literary skill as well as antiquarian knowledge. Mr. Davies shows his proficiency in both counts. If some of his attributions are open to dispute, he, at any rate, has always good reasons for them. His criticisms and remarks on the fifteenth-century sculpture are generally marked by good judgment; while the sidelights he throws on the artistic and political history of the period are of great value. It is a book that should be a most valuable addition to the library of anyone interested in the Roman churches.

"Renascence-Sculptured Tombs of the Fifteenth Century in Rome. By Gerald S. Davies, M.A. With 88 Illustrations. (John Murray, 21s. net)

IN many respects *The Life of Romney*, by Mr. Arthur B. Chamberlain, the coadjutor of Mr. Whitworth Wallis at the Birmingham Art Gallery, is the most satisfactory biography of the artist that has yet been published. It holds much the same position to its predecessors as does Farrar's *Life of Christ* to the four gospels; the author having not so much endeavoured to discover fresh sources of information—an almost impossible task in this case—as to harmonise the accounts that have already been written of the great portrait painter, and arrange the facts that they contain into a coherent and well-ordered narrative. Mr. Chamberlain is well fitted for such a task; he has sound judgment, knows his subject thoroughly, and writes with a feeling for style which is unfortunately not too seldom deficient among writers on art. In his office of critic he assumes the position of judge rather than that of advocate, and impartially discriminates between the too lavish eulogy which has recently been showered on Romney's works and the somewhat contemptuous criticism awarded them in earlier years. This is a task of considerable difficulty. Perhaps the reputation of no artist has suffered more vicissitudes of fortune than that of Romney. In his lifetime he rivalled Reynolds in popular favour, yet within a few years of his death scarcely a critic had a good word to say for his

George Romney By Arthur B. Chamberlain (Methuen & Co. 12s. 6d. net)

pictures. It was not until the seventies that his pictures began to realise prices in the auction room which contemporary academicians would not have disdained to accept for their own known works. Thus, in 1875, the Romney is now worth thirty Friths. Will Romney's pictures in the future maintain this position, or will they, too, suffer another reverse in the wheel of fashion? Mr. Chamberlain appears dubious on the point, and hazards

THOMAS AND [illegible] FROM [illegible] BY [illegible] OF [illegible] FROM ROMNEY [illegible] METROPOLIS

Lady Hamilton as a Spinner [illegible] record price for [illegible] similar work [illegible] It is [illegible] the same [illegible] *Lady Hamilton* brought £35 [illegible] probably [illegible] whereas in 1875 [illegible] Romney [illegible] the opinion that Romney [illegible] higher than [illegible] the [illegible] paid for [illegible] [illegible] Romney [illegible] more [illegible] [illegible] Romney [illegible] that [illegible]

[illegible] Romney's [illegible] and time far better. His [illegible] of the latter artist. In [illegible] to both him and [illegible] to line [illegible] more simple and [illegible] substantial and natural [illegible] them through their [illegible] Mr. Chamberlain's volume [illegible] 24 [illegible] plates. The subjects of [illegible] as to embody the whole [illegible] Romney's [illegible] of them, including a [illegible] photogravure, have never before been [illegible] of them, however, is unequal, [illegible] adequately been brought [illegible] A useful list of modern engravings after Romney, by Mr. Francis H. Hare, is added, which is substantially complete, though there are one or two engravings omitted, for instance, Mr. Frank Short's mezzotint of *Emma Hart*; while it might have been more valuable if different pictures of the same name had been better distinguished; thus the engravings of W. Henderson and Norman Hirst, of the full and half-length versions of Lady Poulett respectively, are catalogued as though they were of the same work. A very full index materially adds to the utility of Mr. Chamberlain's book by making the immense mass of information he has accumulated readily accessible.

"Walks among London's Pictures," by E. Beresford Chancellor, M.A., F.R.Hist.Soc. (Kegan Paul, Trench, Trubner & Co., Ltd. 7s. 6d. net)

WHAT may be termed a gossiping guide to London public picture galleries has been written by Mr. E. Beresford Chancellor. All of those between Kensington and Bethnal Green come within the scope of his walks, and he discourses pleasantly and fluently about their contents. Where procurable, he gives us the histories of the works mentioned, and retails the most noteworthy criticisms which have been passed on them. To the [illegible] public the work should prove a most useful [illegible], while the handiness of its arrangement and the [illegible] indexes of the painters and pictures, given at the end, should appeal to the connoisseur to whom Mr. [illegible] comments may seem to lack proportion, [illegible] of certain phases of art more [illegible] attempt at literary expression [illegible] critical qualities.

"Pottery." A Hand-book of Practical Pottery for Art Teachers and Students
By Richard Lunn. (Chapman & Hall, in two volumes. Price 5s. net each)

[illegible] these two thoroughly [illegible] Mr. Richard Lunn, the well-known [illegible] Art, South Kensington. [illegible] of these engagements [illegible] others to do so, they should also prove a valuable addition to the library of a collector. In them he may find most useful technical information concerning the manufacture of china and earthenware, which should enable him to comprehend how the pieces in his collection were produced, and to better appreciate the skill of the potter in overcoming the many difficulties which beset him in the exercise of his art. Mr. Lunn's directions are clear, concise, and thoroughly understandable. The letterpress is amplified by numerous plates illustrating the various processes and appliances of the potter, and some of the finest results of his labours. Altogether the volumes may be thoroughly recommended to those who desire to acquire a practical or theoretical knowledge of the handicraft.

Michelangelo By Gerald S. Davies (Methuen 12s. 6d.)

THAT Dr. Laing, the editor of Messrs. Methuen's *Classics of Art*, should have secured for Michelangelo on behalf of the English public the services of Mr. G. S. Davies, will be, to those who remember his work on Hans Holbein and Franz Hals, a matter for congratulation; congratulation tempered, for some readers, by regret that he should have been obliged, in dealing with the greatest of the Florentine sculptors, to confine himself within limits necessarily predetermined for a book which is to form one of a series.

The combination of a concise text by highly competent critics accompanied, whenever practicable, by exhaustive illustrations of the artist's work is the aim of this series, in the fulfilment of which Mr. Davies has produced a biographical study of the master as seen through his work which places itself immediately in the front rank of the literature of the subject.

From the standpoint of purely biographical matter it is, to a remarkable degree—considering the available space, and the fact that the writer avowedly makes no attempt to deal with Michelangelo's literary or engineering activities inclusive of earlier work; while for the benefit of those who wish to pursue the comparatively secondary interests and those who love the detail of side issues, there are sign-posts at hand in the form of bibliography, footnote, and appendix. In certain respects, therefore, Mr. Davies's book may be said to displace earlier biographical work, not excepting that of his most notable predecessor in the English field, Mr. J. A. Symonds. Let us hasten here to add that Mr. Symonds's two volumes, showing forth the master under all the manifestations of his genius, set in a luminously apprehended background, and given through the medium of a literary style which alone ensures delighted attention, will remain an important essay to the student of æsthetics. It can valuably be read side by side with the present work, which supplements it, on the documentary side, in the inclusion of the sifted results of modern research, and otherwise in presenting the master from a different angle of vision.

A glance at Mr. Davies's selected bibliography, including besides the Condivi and Vasari lives, the

Milanesi letters and recent Italian work, the names of Symonds, Holroyd, Grimm, Steinmann, Geymuller, Bürckhardt, and Berenson, will suffice to show something of the scope of his enquiry.

But, as we have already hinted, Mr. Davies is not purely biographical. We find ourselves face to face at the end of the life-story with a picture of Michelangelo, with an "impression"—in the sense that implies the unerring sacrifice of non-essentials standing out from the pages, and revealing inferentially much that has gone to the making of it.

Patiently immersing himself in the spirit of the Italian Renaissance, Mr. Davies has, we gather, found his final interest in the endeavour to state Michelangelo in terms of mental and moral consciousness. He subordinates, while recognising their interdependence, the immediate warmth of æsthetic experience to its resolution in the thought of the observing mind. We find him, for instance, concerned—in dealing with Michelangelo's much-discussed use of the nude—not with criticism, polemic or apologetic, but rather with feeling after the reasons, the attitude of spirit, which, once full grown, led at that moment, in the hands of that man, to the use of the undraped human form as sole symbol for the divine revelation.

BACCHUS (FLORENCE) (MICHELANGELO)

The heroic life—beset with difficulties, harassed by the whims of patrons, dogged for the most part by poverty and privation, achieving until the end feats of endurance unparalleled in the history of art, worn through the last unrelaxing twenty years by painful disease—is quietly shown as part of the miraculous march of human development, as the climax of the idea of his time, interpretable in the light of modern reflexion.

And Mr. Davies's interpretation of Michelangelo is—to the reader who finds himself attuned to it—responsible for the power and freshness of the two central chapters, which might so easily have been tedious, devoted to the meanings in the Sistine Vault and in the Medici Tombs, where, incidentally, Dr. Steinmann's ingenious *Geheimnis der Medici Gräber* is dealt with in detail.

Perhaps the most striking evidence of Mr. Davies's mastery of his subject is his bold contradiction, in the altogether delightful chapter on the National Gallery Panels, of the concensus of critical opinion with regard to the much debated *Entombment*. Disposing of previous theories by an ingenious process of analysis and

[illegible] boldly claims the work as altogether [illegible] own [illegible] early production [illegible] which has been, there is expression, remarkably borne out by Sir Charles Holroyd's discovery, [illegible] the Louvre drawing of an original study [illegible] Michelangelo for the image of the Madonna on the [illegible] of the [illegible]

The [illegible] also [illegible] the [illegible] process in [illegible] one or two [illegible]

Only once [illegible] indulge [illegible] in unsupported [illegible] of pure personal opinion, and that is in relation to the Leda, which is a piece of high handed [illegible] which will, in England, be readily forgiven.

Altogether, compressed and tantalising as it is in some directions, we have no hesitation in pressing this work upon the attention of many kinds of readers. The specialist will find it up to date, and, as we have already indicated, exhaustive in the matter of reference. Those to whom the subject is fresh ground cannot do better than trust themselves to Mr. Dixie, they may reap from their enterprise much more than a well told life history. And then there are the plates, a hundred and twenty-six in number, each one a triumph of modern photo mechanical processes.

SIR CHRISTOPHER WREN'S FINAL DESIGN FOR ST. PAUL'S
FROM "MEMORIALS OF ST. PAUL'S CATHEDRAL" (CHAPMAN AND HALL)

"Memorials of St. Paul's Cathedral" (Chapman and Hall)

It is now more than forty years since Dean Milman wrote his "annals" of St. Paul's. Moreover, the work is out of print, so that Archdeacon Sinclair's *Memorials of St. Paul's Cathedral* will be eagerly welcomed by all lovers of our great metropolitan cathedral. The new volume gives a clear and detailed account of the great and beneficial changes that have been wrought in connection both with the building and its ordinances since the "annals" appeared, and in which the author, in conjunction with the venerable Dean of St. Paul's, the Very Reverend Robert Gregory, has played so important a part. The value of Archdeacon Sinclair's memorials is decidedly enhanced by his wise choice of Mr. Louis Weirter to undertake its illustration. This partnership of pen and pencil has produced most excellent results.

Mr. Weirter is that *rara avis* among artists, an architectural draughtsman, who manages to combine technical accuracy and distinct individuality with the added grace of artistic and sympathetic treatment. The pencil frontispiece of the dome and cross of London's mighty fane is a credit both to the artist and to those responsible for its reproduction.

The cathedral library, Tijou's exquisite iron grille, St. Paul's from Fleet Street, and the interior of the nave looking east, are but a few of Mr. Weirter's contributions; while his bird's-eye views of London from the stone gallery looking east, and his vision of the cathedral from Waterloo Bridge, are fine examples of the artist's romantic treament of his subject.

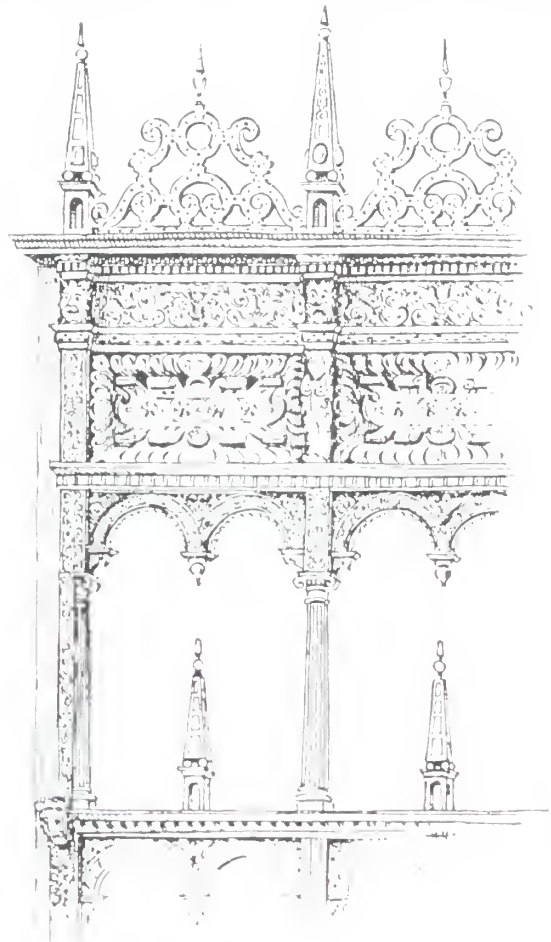
The book is divided into two almost equal halves, treating respectively of the old St. Paul's, whose career ended with the great fire of 1666, and of Wren's master creation, which is still with us, in ever-increasing glory and utility, thanks to the loyal service of zealous priests, such as Dean Gregory and the present author.

Archdeacon Sinclair does not hesitate to quote frankly and frequently from Milman and other authorities, while his interpolation of a charmingly imaginative chapter by the late Doctor Simpson Sparrow, in which he takes his readers for an imaginary stroll around the old

cathedral at a period shortly before the Reformation, when the mediæval ritual and arrangements were as yet complete and in full swing, adds not a little to the fascination of this volume.

The illustration here reproduced shows Wren's final design for St. Paul's, usually and aptly called "The Nightmare Design," and which, so far as King Charles's approval and acceptance of it went, might have been carried out in every detail. Luckily, however, Charles, while approving the "Nightmare" as "very artificial, proper, and useful," gave the great architect liberty to "make some variations rather ornamental than essential, as from time to time he should think proper, and to leave the whole thing to his management." To what extent Wren availed himself of this permission, and how broadly he interpreted it, can be seen at a glance, for, to quote our memorialist, "he constructed a building almost as different from the approved plan as St. Paul's Cathedral is from that of Salisbury."

In conclusion, the publishers, Messrs. Chapman & Hall, are to be congratulated on having produced so excellent and valuable a memorial in so handsome a form.



[illegible] FROM [illegible]

"Rood screens and Rood lofts." 2 vols. (Pitman 32s. net)

IN *Rood screens and Rood-lofts*, the joint authors, Mr. Frederick Bligh Bond and the Rev. Dom Bede Camm, O.S.B., have presented a work of infinitely wider scope than [illegible] interest that does really [illegible] The two sumptuous volumes are in the nature of a combination rather than a collaboration. Mr. Bond [illegible] responsible for the [illegible] screens work, compiled in the method laid down in the text of that volume, and the whole of Dom Bede's [illegible] to [illegible] 27 [illegible]. Apart from the general excellence of the book, we heartily congratulate whoever is responsible for the [illegible] and the remarkable [illegible] both the page of the text and the number of [illegible] whether [illegible] the text.

Mr. Bond, in his essay, traces the combined influences of Greek, Roman, and Saxon customs on the church screen of mediæval times, also the origin of church screens from the early Jewish times right down to the Hanoverian epoch.

He further shows how the early Christian churches, like the Hebrew temples or synagogues, were divided into three sections by woven veils or curtains, which were at once symbolic and material in their uses; and he also traces the similarity between the Innermost Sanctuary of the Christian Church and the "Oracle" of the pagan temple, or the "Tablinum" of the Roman house. In support of the extreme antiquity of the woven veil in the Christian church, there is a remarkable illustration copied from a mural painting of, probably, the fourth century, discovered on the walls of the house of SS. John and Paul, chamberlains to Constantia, daughter of Constantine—the only known example of the house of a Roman Christian in Imperial times. This painting shows the deacons withdrawing the veils of the Inner Sanctuary as the celebrant enters. The curtains or veils are, apparently, divided into square panels, which, at a later period, would probably have been covered with embroidered subjects taken from holy writ. The veils are on rings and a rod, exactly like our modern portiere.

The student who delights in tracing "influences" will here find much excellent material to hand in comparing the reproductions of such early Eastern Iconostases as those at Pergamum and Magnesia, with the exquisite mediæval rood lofts of Kerketons, Probus, and St. Keyne, all in Cornwall, which appear to be far more under Oriental influence than many of those in Italy or Sicily, despite their relative geographical position. Indeed, this trail of the East—or all the Iconostases of the early Christian churches, our own included, as the peculiarly interesting chapter on Bishop Cumins's article on our west country churches constantly emphasises.

The first volume is, on account of its crowded though necessarily readable technicality, rather hard reading to the mere art-loving layman, despite the profuseness of its illustrations, and a fortiori a laborious task. The second tome, however, consists almost entirely of hyperbolic [illegible] description of the various paintings of "angels, prophets, saints, and martyrs," which still adorn so many of the old west country churches, to say nothing

of the "Sybils" of Hebrew race, who seem to have combined the functions of the early Hebrew prophets with a personality and nomenclature partly pagan, partly early Christian, and entirely original. Their chief duties appear to have been to foretell the coming of Christ to various peoples the world throughout; while their individuality, according to their quaint west country manner, must have been intense.

The heartfelt thanks of all lovers of the quaint and the curious in art or archæology, and especially of searchers after examples of native talent in the arts and crafts, are due both to Mr. Bond and Father Cassan, but more particularly to the latter, for drawing their attention and guiding their footsteps to this almost virgin hunting-ground, so easy of access, yet still so fresh and unhackneyed.

In conclusion, we can only repeat that these volumes, though technical, are never tedious, and though accurate, never aggravating. Indeed, they are admirably calculated, with their ninety full page plates and three hundred inset illustrations, to interest and instruct the scholar, to please and amuse the archæological dilettante, and to fascinate the lover of the frankly quaint and curious.

"Early English Glass," by Daisy Wilmer (L. Upcott Gill 6s. 6d. net)

HAPPILY the author of this monograph does not commence with a discursive essay as so many writers do nowadays to conceal their want of practical experience in collecting. We might have had dug up museum matter concerning the antiquity of glass-making or a survey of Roman glass in England as a *hors d'œuvre* to the volume. But this is an exceptionally practical volume, and keeps strictly to its subject, handles facts in an able manner, gives illustrations of fine specimens, and points the way to the collector in following profitably the fascinating trends of old English table glass. The mysteries of "tears," of "beads," of "air twists," and information as to the correct proportion of the spirals and air bubbles, as they should be, are discovered to the reader.

The illustrations are wisely confined to wine glasses. Mere reference to other objects—tankards, jugs, punch-bowls, and decanters—might strengthen the volume and give a respectable treatment to the collection of glass as a whole. Bristol and Waterford are amply treated, but space might have been found for Yarmouth glass.

We read in the Introduction, "How a curious characteristic of our English temperament that we so often miss to grasp and *wrest from our hand*, neither which we lack the energy and impetus to take up on our own account." The italics are ours.

THE *Conclusion* to this volume should have appeared as a *Preface*, because Mr. Lomax so gracefully says so many nice things in connection with those who have extended a helping hand to the author, who has entered into the kingdom of the elect as a lover of his treasures.

"Quaint Old English Pottery" By Charles J. Lomax (Sherratt & Hughes £2 2s. net)

The volume, Mr. Lomax modestly tells us, "is submitted to that section of the public who interest themselves in old English pottery, in the belief that they will view its shortcomings with leniency, and regard it as being merely a contribution by a fellow collector upon a subject thus far only lightly touched upon." But it is just such volumes as these, written by real collectors, that are of inestimable value to the great body of connoisseurs and dilettanti who have kindred tastes but lesser opportunities for their gratification.

The *Introduction*, by Mr. N. L. Solon, himself a pioneer of collecting in the by-ways and initiatory stages of forgotten English pottery, justly points out the value of such a collection as that of Mr. Lomax, which is entirely composed of the slip-decorated pottery made in England when potting in this country was in swaddling clothes. We are in agreement with Mr. Solon in welcoming this well-illustrated volume on slip-decorated ware as a valuable addition to our ceramic library.

Slip decorated ware of early seventeenth-century days comes at once to its own as original native decorative work. The application of slip as a decoration was practised in Italy, in Germany, and in France; but the English potter in his naïve conception builded better than he knew. Untrammelled by tradition or by decorative environment, as were his Continental *confrères*, he obtained a richer glaze, a more powerful harmony of tints, and reached his attractive effects in a bolder and more direct manner.

The Lomax collection is "an incomparable assemblage of almost unobtainable specimens," and the finely illustrated volume dealing with the examples, and tracing the evolution of the early potter's work, is invaluable. Of Tudor pottery the author possesses a jug dated 1569, the earliest dated piece of English pottery, two years earlier than known specimens, one at the Victoria and Albert Museum and one in the collection of Dr. Glaisher.

Wrotham slip ware is ably reviewed in a chapter, and the letters and dates from 1612 to 1717, together with a full table of all slip-decorated pottery, with names, dates, and inscriptions, will be of practical use to collectors, and the salient points of Metropolitan slip ware from 1630 to 1670, with its pronounced fondness for religious sentiment, are illustrated.

The Toft School of Staffordshire receives detailed examination, and our illustration shows a fine dish exemplifying Thomas Toft at his best. Derbyshire slip ware (Ticknall and Cockpit Hill), Somerset slip and sgrafiato ware (Donyatt and Crock Street), together with Farcham ware, continues the story of the early methods of the English potter prior to Whieldon and Astbury and Wedgwood—when the Elers with their stamped ornament, when classic ideals, and when Oriental models diverted the English potter into other channels.

Evolution of Italian Sculpture By Lord Balcarres (John Murray 21s. net)

One Hundred Masterpieces of Sculpture. By G. F. Hill. (Methuen 12s. 6d. net)

[illegible]

THE religion of ancient Greece was more complex than the Christianity of the Renaissance, yet Greek art, in its efforts to realise the gods of the mythology, was far more closely defined, less diffuse, than was Renaissance art in the service of the Church. Broadly speaking, love, physical beauty, hate, and war in their various aspects were the influences that dominated in Pagan times; [illegible]

[illegible]

evolution of perfect art, in what rank are we to place Botticelli's *Flora*, Titian's *Bacchus and Ariadne*, Velazquez's *Las Meninas*, and Rembrandt's portraits? But were the sculptors of the age of Pericles and those of the best period of the Renaissance pervaded by the spirit of religion? It cannot be denied that the archaic sculpture of Greece was inspired by belief in the ancestral gods, and it may be granted that Christianity was responsible for the primitive art of the thirteenth century. [illegible]

[illegible]

[illegible] of Italian [illegible] to a [illegible] year [illegible] on [illegible] Louis XV [illegible] with [illegible] of supernatural [illegible] [illegible] of [illegible]

[illegible] of form, portraiture [illegible] thought, [illegible] [illegible] of [illegible] and [illegible]

[illegible] all [illegible] mood. [illegible] reasoned [illegible] of the [illegible] of the Renaissance. The [illegible] and printed, and their [illegible] of groups shows at a glance the [illegible] particular subject and its [illegible]

[illegible] of less importance, it is because its purpose was wider. Lord Balcarres gives an elaborate portrait of one period of artistic expression, but Mr. Hill begins with the 6th century before Christ and ends with Michael Angelo. Yet brief as are his introduction and notes, both are extremely suggestive and helpful, while the illustrations go far to make his book one of the most serviceable of its kind we have seen.

By permission of the publisher we reproduce *The Hermes of Praxiteles*, which is of especial interest just now, as in its present situation it is feared that the statue is exposed to the risk of destruction. It is housed in a wing of the museum at Olympia, and the soil of this district is very liable to earthquakes, landslips, and inundations of the river Alpheus. The museum has suffered more than once by some one of these visitations, and a movement is on foot to render the abode of the Hermes practically safe from any external danger.

THE ANNUNCIATION. [illegible] FROM LORD ALCARRES' EVOLUTION OF [illegible] SCULPTURE (MURRAY)

Relics and Memorials of London City
By J. S. Ogilvy

THE other day we read that £32,000,000 will be spent on improving and beautifying Paris. No doubt the changes to be made will benefit the [illegible] thousands, but *vieux* Paris will almost disappear. Charming old houses of Mediæval and Renaissance times will be demolished, and in their places will rise [illegible] buildings of uniform design; romantic [illegible] will be Haussmannised, so that by the time when the above enormous sum is exhausted the *Tête Jaune* will be a brand-new city, more comfortable and [illegible], perhaps, but not more alluring nor [illegible]. The modernizing of ancient capitals and [illegible] proceeds at a great pace all over the Continent. Venice alone of important towns remains in general contemplation as it was centuries ago, thanks to its isolated position in the waters. In England, too, the old is giving place to the new. Bath Street, in Bath, is doomed, and of recent years we have seen in London historic streets and houses razed to make room for huge classic theatres, hotels, offices, and flats. Much might be done to save some of the more cherished and fascinating relics, but the public is callous, and our Crosby Halls are pulled down and forgotten save for some storied pictorial

records such as those published in Mr. Ogilvy's handsome volume. All the buildings which figure in his sixty-four drawings were standing when the twentieth century began, but since then a considerable number of them have passed altogether or been altered, and as he says, it is highly probable that before many years have gone few of them will survive. Therefore present and future lovers of London will be grateful to him for preserving the old-world places in sketches which have all the appearance of faithful unadorned portraiture. And his letterpress is even more attractive than are his coloured plates. He knows his subject thoroughly. The main thoroughfares and the narrow lanes and alleys, the churches and taverns, theatres and warehouses, all furnish him with delightful gossip and legend about great men and important events of the past. Mr. Ogilvy has an "auld farrant" sense of humour which makes his volume very pleasant reading; indeed, few more attractive books on London have been written in late years.

In brief space he gives much useful and quaint information. We learn something of the laws regulating Billingsgate Market in the reign of Etheldred, 979. For instance, "a small vessel had to pay dues of one half-penny; a greater, bearing sails, one penny; a keel or hulk, fourpence; and a ship laden with wood, one piece of timber." Mr. Ogilvy also reminds us that the present Cock Tavern in Fleet Street is not the house where Pepys flirted with Mrs. Knipp, "ate lobster, sang and drank and mighty merry till almost midnight"; nor where Tennyson mused:

> "High over soaring Temple Bar,
> And set in Heaven's third storey;
> I look on all things as they are,
> But through a kind of Glory."

The old tavern stood opposite Middle Temple Gate.

"William Morris" By Alfred Noyes

William Morris, by Alfred Noyes, is one of the "English Men of Letters" Series, and therefore deals almost exclusively with the literary career of this singularly gifted poet, painter, designer, and socialistic reformer. Mr. Noyes is a discriminating admirer, and as such the literary student may accept his criticisms as being at once sound and appreciative.

"The Scholar Gypsy and Thyrsis" Illustrated by W. Russell Flint. (Philip Lee Warner 12s. 6d. net)

Mr. Russell Flint shows a fine feeling for colour and atmosphere in his charming illustrations to Matthew Arnold's *Scholar Gypsy and Thyrsis*. Most of his themes are landscape. In these he is specially successful, achieving a wide range of effects in delicate and subtle tonal harmonies. That he can strike a stronger note is evinced in some of his seascapes and figure subjects in which he uses a less restrained palette with good effect. It is possible to thus criticise the plates as though they are the original works, as the reproductions are of exceptionally high quality. The printing and general get-up of the volume are everything that could be desired, and altogether it forms a most attractive gift book for Christmas.

"Masterpieces of Miniature Painting" Facsimiles in Colour, Edited by Ernest Lemberger First Series in folio, £15 15s. or individual plates, £2 2s. (Franz Hanfstaengl)

Two important new works have been received, too late for an extended review in the present number. The first of these, from Messrs. Hanfstaengl, contains the opening series of their *Masterpieces of Miniature Painting*, edited by the well-known Continental authority Mr. Ernest Lemberger, of Berlin. A feature of it is the magnificent plates in colour, veritable facsimiles of the originals, in which their colour, tone, and charm are duplicated with extraordinary fidelity. The effect of the reproductions is enhanced by the clever device of representing each with a tapestry background in tonal harmony with the work, which gives a much richer result than the ordinary setting of plain white. The work, which is issued in folio form, should be of very great value to Collectors, both from its wide scope and the large proportion of works it contains never previously reproduced.

"French Line Engravings of the late Eighteenth Century," with an introduction and Catalogue Raisonné by H. W. Lawrence and Basil Dighton (Lawrence and Jellicoe, £8 8s. and £5 5s.)

The second of the works is the sumptuous volume on *French Line Engravings of the late Eighteenth Century* by H. W. Lawrence and Basil Dighton. No doubt the beautiful reproductions of the finest line plates of the period will prove the chief attraction of the book, of which the edition of earlier and more expensive copies is already all sold; but to the Collector the exhaustive Catalogue Raisonné, by far the most complete on the subject which has ever been issued, will be of even greater importance.

"Bacon is Shakespeare" By Sir Edwin Durning-Lawrence

We are not greatly concerned with the Shakespeare Bacon controversy, nor is this the place with which to deal with it on its merits; but when a book upon the subject is sent to us for review we are bound to express an opinion upon it, at least in so far as it touches the artistic side of it. We have read many books upon the problem with much sympathy, but we may say at once that *Bacon is Shakespeare*, by Sir Edwin Durning-Lawrence, is the most damaging to the Baconian cause we have come across. Fierce and vulgar abuse of the "black mailer" and "lying rascal," the "mean, drunken, ignorant, unlettered rustic" and "sordid money lender of Stratford" for as such he describes the man whom he declares the all-wise and judicious Bacon, true author of the plays and poems, selected over a period of many

[illegible] and [illegible] which [illegible] to [illegible] which are [illegible] forth and [illegible] such [illegible] W[illegible] that [illegible] to Mr. [illegible] and it, [illegible] the [illegible] for [illegible] the author [illegible] common [illegible] able [illegible] pleadings. [illegible] Shakespeare [illegible] and the [illegible] Masonic Dramatists of the [illegible] two [illegible] Lit[illegible] proofs [illegible] and methods [illegible] trust[illegible] wrote in his [illegible] Life [illegible] When Lane [illegible] Sir Edwin Durnage [illegible] that he meant. When [illegible] Sir Edwin [illegible] We are simply to [illegible] the contention [illegible] Masonic [illegible] student, but not, [illegible] the [illegible] of the early [illegible] and monument. [illegible] the [illegible] the engraving [illegible] *Vitruvius* [illegible] a different [illegible] tations [illegible] in the [illegible] from rough [illegible] and other [illegible] Wilt, George Vertue [illegible] Walpole frequently [illegible] with a head [illegible] Th[illegible] a [illegible] known to both Mrs. Stopes [illegible] Lansdowne [illegible] we are told [illegible] of [illegible] left arm and [illegible] to the French [illegible] of [illegible] Bacon [illegible] to-day no [illegible] W[illegible] representing the author [illegible] How do we know that the [illegible] right arm [illegible] really a left [illegible] good. Any [illegible] will admit [illegible] about [illegible] Wh[illegible] that [illegible] author [illegible] and, and therefore proved it. Nothing more. The amusing thing is that the frontispiece of the book—the portrait from *Sylva Silvarum* [1627]—is open to exactly the same criticism. And so he goes on. We could deal with other matters, as well as with the literary points, with similar ease; but it is not worth while to give more space to the lamentable performance. If ever this much-puffed book has any value, it will, we think, be only as a curiosity of ab[illegible] and misguided enthusiasm.

Freemasonry and Art

It is well known that Freemasonry has a very interesting history, though like the studies of many other topics, including those on Art, writers are by no means agreed upon it. Some have derived its origin from the Egyptians, some from the Hebrews, some from the old Druids, some from the Rosicrucians, who strove after the philosopher's stone and the Elixir of Life; while others, including Mr. Fred. Armitage, the author of a new work on the subject, entitled *A Short Masonic History*, connect them with the old operative Masons.

The book is concise and interestingly written, and readers, whether belonging to the body of Freemasons or not, can dip into it and find much to please their fancy. After dealing with the fascinating subject of the old Secret Societies, and the establishment of modern Freemasonry in England in 1717, the author has a chapter on "Freemasonry in relation to Literature and Art," which will be novel to most readers.

References are given to works of literature in which the craft is referred to, from Andrew Marvell's *The Rehearsal Transposed*, written in 1672, to Douglas Jerrold's *Candle Lectures*, in which the suffering husband is upbraided for becoming a Freemason. In regard to Art, Hogarth's picture of *Night*, produced in 1742, and sold then for 27 guineas, is reproduced and discussed. Hogarth portrayed a Worshipful Master returning from his Lodge in Charing Cross, attired in his regalia, and attended by the Tyler, who carries his sword of office. The Lodge was held at the "Rummer and Grapes," which had a back entrance to Spring Gardens, and is now known as the "Ship," No. 45, Charing Cross. Like many other reproductions of Hogarth's pictures, the engraver failed to reverse the figures on his plate, and consequently the house appears on the wrong side of the way; but we have got used to these transpositions of Hogarth's pictures, and they would appear unnatural to us now if they were re-engraved so as to appear as Hogarth originally drew them.

The book is published by Weare & Co., Monument Station Buildings, King William Street, London, E.C. Price 4s. 6d. net.

Children's Playing Cards

By Mrs. F. Nevill Jackson

When Horace Walpole in 1792 became the Earl of Orford, it was proposed by one of his more serious friends that the new peer should get an Act of Parliament to put down pharao. Walpole exclaimed, "As if I could make Acts of Parliament! and could I, it would be very consistent in me, too, who for some years played more at pharao than anybody!"

Basset, ombre, loo, and whist were all popular games at the end of the eighteenth century, and of tredille Horace Walpole tells amusing stories against himself: "I was playing at eighteenpenny tredille with the Duchess of Newcastle and Lady Brown!" and so on with endless anecdotes, in which one sees the manners and customs, the time devoted to the games, the seriousness of the sport, the great stakes in money, the frenzied delights for some, the ruin for others, and even in the death-bed scenes [illegible]

Many wealthy packs of cards published by Wallis "for the amusement of youth" during the last quarter of the eighteenth and the first quarter of the nineteenth century, for when the card room engrossed so much of the attention of adults, we may be sure that the schoolroom and the nursery games were tinged with the same ardour for the devil's pasteboards, as they have been called.

In early days children's playing cards were largely toys of instruction, and were generally biographical, historical, or on such subjects as geography, heraldry, or astronomy. It is said that Michael Angelo designed some to teach children arithmetic; an early pack probably made at Bologna in the eighteenth century gives instruction in heraldry and geography.

Cardinal Mazarin ordered a special pack to be designed by Delle Bella, of Florentine fame, to instruct the young King of France in 1644. Of sixty cards of this pack examined by the writer, [illegible] Queen [illegible] boot, and is dressed in the fashion of the fifteenth century in France.

GAME

[illegible] REDUCED

[illegible] volume, which forms a guide to the [illegible] comprises a Naples pack of the seventeenth [illegible] dedicated to the Dauphin by M. de Brianville [illegible] de St. Benoit, 1672. The players ranged [illegible] round a table on which a map of Europe [illegible], and one of the party had to explain the [illegible] the cards he held, or pay a forfeit to [illegible] who was able to correct an error.

[illegible] cards for piquet the [illegible] of different suits [illegible] correctly a place on the celestial or [illegible] globe, and the unfortunate little players [illegible] the degrees of latitude and longitude [illegible] compass.

[illegible] pursuit of the unfortunate boys at the [illegible] Fortifications was brought [illegible] seventeenth century; a later game [illegible] was dedicated to Monseigneur le Duc [illegible].

[illegible] is a pack graphically [illegible] by the late W. H. Willshire in his fine [illegible] catalogue of the British Museum collection:

"[illegible] emblematic character."

"In the centre of each piece, on a large shield, the emblematic object is represented. Above the shield is the crest of the Prince of Wales. A motto scroll, curtain like drapery, and palm branches are other accessories."

"A wrapper with engraved ornamental title accompanies the set. It bears the following inscription:—'Wallis's Emblematical Cards for the Amusement of Youth. London. Published Sept. 15th, 1788, by J. Wallis, No. 16 Ludgate St.'"

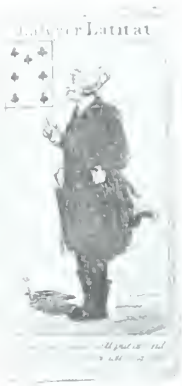
Though there is no instruction in the ship, anchor, and harlequin emblems, the author could not refrain from pointing a moral in verse. Thus where a rocking horse is the emblem—

> "The Rocking Horse pursues its course,
> Directed by your hand;
> Children should thus their friends obey
> And do what they command."

And where the kite is the emblem—

> Just like the kite the giddy youth
> Soars upon pleasure's wing,
> Forgetting that some skilful guide
> Should regulate the string."

[illegible] REDUCED



TWENTY OF THE SET OF FIFTY TWO CARDS

[illegible] THE [illegible] OF THE TWO [illegible] REDUCED

Of much higher artistic merit are the cards illustrated in these pages, which are finely engraved and hand-painted in colour. They measure 5½ ins. by 2½ ins., and have plain backs. Probably designed by the father and son, Richard and Roger Dighton. They were published by Wallis as "Comic Cards, containing 52 Droll Characters for the amusement of Children." This description is in an oval on the wrapper: beneath is a harlequin in motley, his wand in his hand, and the traditional hat which is so suggestive of the Napoleonic headgear. Beneath the dancing figure are the words, "London: Published Jun, 1805, by John Wallis, No. 6 Ludgate St."

In examining the individual cards it must be remembered that the pencil of the caricaturist was very often applied to the designing of playing cards, and the fact that there is little of the gross humour of the day in these interesting specimens confirms the opinion that they are the work of the Dightons, who, while no less masters of their craft than Gilray, Rowlandson, and Cruikshank, excelled in kindly humour rather than tavern jocularity, and delicate precision of line than gross suggestion.

Though many packs of this same date satirise popular characters, this Wallis pack appears to caricature not only people in the public eye, such as Napoleon, Josephine and our English King and Queen, but also to represent typical characters which appear in every age, and contemporary manners, customs, and fads. Characteristic representations of trades and professions also appear.

Most notable as an exponent of the dandy fashions of the day is Lack Gofightly, the seven of spades, described as—

> A Creature of the Mode, [illegible]
> A [illegible] without [illegible]

The military fop is shown in Ensign Fiddle Faddle, the five of clubs—

> "The Wielder of a Lady's fan,
> A thing in Scarlet called a Man."

Beau Bergamot, the three of spades, is suspiciously like Beau Brummel. The lines beneath are—

> "A Baby grown to Man's Estate,
> But still he wears a Baby's face."

Lord Lobby Lounge, the ace of spades, is evidently the ancestor of one of our present-day admirers of stage beauties. Eye-glass in hand he is described as

> "A Peer that prates of Play'rs and Plays,
> A hash of nonsense all he says."

While looking at Doctor Humdrum, the ace of clubs, we wonder if some famous court physician is being satirised, in gold-headed cane and portly figure with fashionable wig

> He feels your pulse and takes your fee,
> To die you're now at liberty."

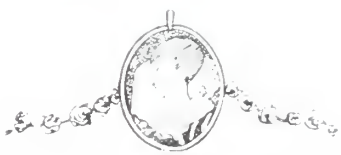
The only two personages mentioned by name are the king and queen of diamonds—Napoleon and Josephine. Each is crowned. Beneath the one are the lines

> Napoleon Great the mighty time
> That cannot stoop to a Kind."

Under the lady's portrait—

> Empress Josephine
> "Love of Fame of Queens, the Queen."

Uncle Humphrey, Sir Roger Strut, Billy Beaux, Tom Tippy, Aunt Antique, and the rest are all types of their day. Perhaps some of our readers may recognise in feature or in wearing description one of the social or political characters of the time, but these artistic playing cards were only to delight the companies and groups of the first quarter of the last century, the very [illegible] in [illegible] and [illegible]



NOTES AND QUERIES.

[illegible] the assistance of readers of [illegible] MAGAZINE *[illegible] able to* [illegible] *received in Correspondents.*

[illegible] POND.

DEAR SIR, [illegible] SHOAH is [illegible]

[illegible]

[illegible] Magazine [illegible]

[illegible] on the further side of the Pond is also different. No one of the three can be said to be "copied." Were they all painted by the same hand? if not, why not?—H. S. B.

SIXTEENTH-CENTURY TRIPTYCH.

SIR,—Would you be good enough to insert the enclosed photo of a sixteenth-century triptych in your valuable Magazine as a means to the identification of the artist.

Yours faithfully,
A. B. DANIELL & SONS.

LOSAMPEDAS POND

SIXTEENTH-CENTURY TRIPTYCH

OLD PISTOLS BY DUC.

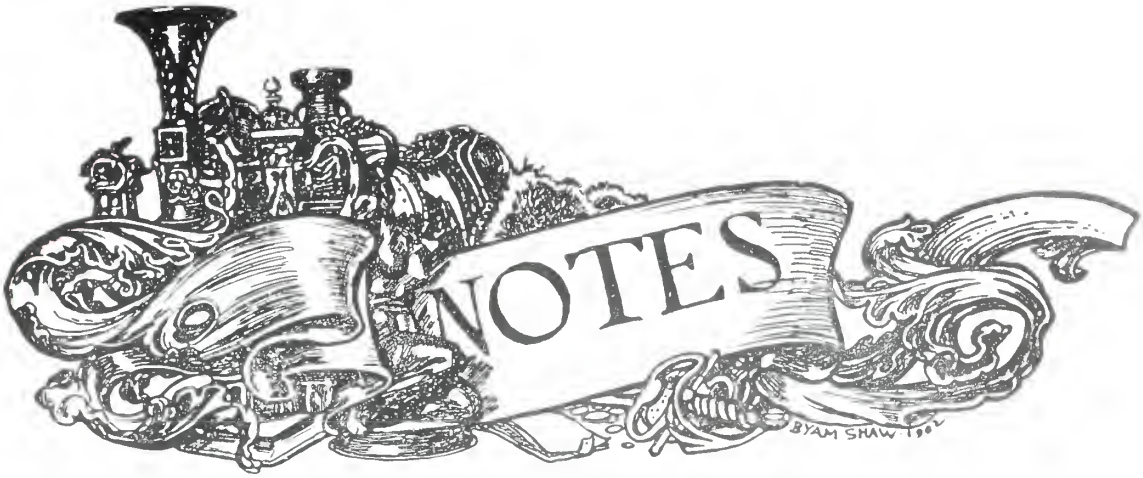
DEAR SIR,—I have a pair of fine old pistols, heavily mounted in silver, by "Duc, Rue St. Honoré, Paris." They were flint locks, which have been converted into nipple percussion weapons, and I imagine the date to be in the latter end of the eighteenth century. Can any one kindly inform me when "Duc" lived, and if he was a celebrated gunmaker?

J. W. W.

BURLINGAME
PUBLIC
LIB.

THE WOODLAND MAID

ENGRAVED BY W. BOND, AFTER T. LAWRENCE



"Charles Dickens Centenary"

THAT Charles Dickens described himself in a letter to Washington Irving as having been "a-very-small not-over-particularly-taken-care-of boy" is interesting in connection with the silhouette portrait, which was probably taken when he was about fourteen years old.

Already he had gone through many experiences which, though painful at the time, would stand him in good stead when he wished to draw from memory the pathetic or bizarre characters which have made him world famous.

Taken away from school in Chatham when the poor little household suffered from too slender means, the delicate and precocious child became a kind of household drudge. He wants relief only [illegible] precious [illegible] books which he devoured eagerly in the attic. But even this pleasure was soon taken from him. His father was imprisoned for debt in the Marshalsea, and his mother and other children went to stay with the debtor, while poor little Charles began those hateful days of slavery in the blacking factory, which left a saddening impression never effaced.

What reminiscences of those days we have in his novel, where the poor little drudge sickened with the dirt and disorder and the sickly, sour smell of the blacking.

Only the bright lives in the Marshalsea with his parents and brothers lightened the gloom of those days, and gives through gloom that the world of fiction has gained such marvellously pathetic figures as Oliver Twist and David Copperfield, wanted by [illegible] sensitive, delicate, [illegible] Charles Dickens drew on his own memory for sympathy with the [illegible] of the world.

Then came the welcome legacy which released his father from

SILHOUETTE PORTRAIT OF CHARLES DICKENS

[illegible] Label [illegible] and he [illegible] doubt [illegible] the scholar, [illegible] and could [illegible] Per[illegible] Silhouette [illegible] gallery; [illegible] Lalouant, [illegible] Silhouettist [illegible] of [illegible] Celt school [illegible] the portrait must have [illegible] the face of the school boy [illegible]

G. B. Tiepolo
By Pompeo
Melmenti

[illegible] of art [illegible] and collectors [illegible] undergo in the [illegible] time [illegible] profound and [illegible] whereas, until [illegible] ago, the studious, who [illegible] realize the valuable [illegible] held outside that of the [illegible] of the Age of Gold, were few [illegible] we, on the contrary, [illegible] Tiepolo is published [illegible] earlier, and that this gap [illegible] before [illegible]

[illegible] fact is an established [illegible] the [illegible] reasons why the attention [illegible] for a long time withheld [illegible] was the poor regard, [illegible] which his work was held, and [illegible] after his death, though so [illegible] his life.

[illegible] put forward an assertion to [illegible] decorative elements. "Tiepolo [illegible] Mengs in a week; but the [illegible] of light then forgotten, whilst [illegible] to Francisco Havez who [illegible] contorted lines of Tiepolo [illegible] from Goethe to Stendhal [illegible] his *Histoire de la Peinture* [illegible] from Milanesi to Rosin and [illegible] prophecy". "No one [illegible] him," we [illegible] condemning the [illegible] of the Venetian [illegible]

[illegible] Hippolyte [illegible] Tiepolo and [illegible] of the [illegible] and [illegible] hardness, [illegible] before it con[illegible]

[illegible] G. B. Tiepolo, [illegible] 50 plates [illegible] Milan: U. Hoepli, publisher. 45 lrs.

It did a [illegible], and the magnificent painter was not understood [illegible] painter who, in the eighteenth century, crowning and taking up the great Venetian artistic tradition, renewed the miracles of painting of Veronese and Tintoretto, not imitating, but creating new immortal forms of art. This superb painter who opens the skies and peoples them with genii, with children, with phantoms and allegories; who with astounding skill in perspective throws up cupolas and erects temples which seem to touch the stars; who makes the whole of eighteenth-century Venice march in procession in his visions of triumph and wonders; and who floods all his scenes with light and envelops his figures in a clear and airy luminousness which had never been attained before, solving once more, by means as new as they were bold, the arduous problem of light.

To this artist, whom modern painters, harassed by the same problem, have at last understood and learned to love, the senator, Pompeo Molmenti has dedicated a large and splendid volume in which, with the conscientiousness of the savant and the passion of an artist, he has woven his life, and has collected, passed in review, and illustrated his work. The contents of old records, and critical and aesthetic analysis, have been admirably blended in these pages, from which the figure of Tiepolo, the man and the artist, emerges with the utmost completeness clear drawn in every detail.

The work, published in sumptuous form by Ulrico Hoepli, of Milan, is enriched by a very large number of neat and clear reproductions. It is divided into eleven chapters, the first of which is devoted to Venetian art in the time of Tiepolo, that is to making us acquainted with the conditions of the artistic environment in which the genius of the painter was to manifest itself and develop; the second chapter deals with his life. In the following chapters Molmenti studies the whole of the work of Tiepolo in Venice and the Venetian provinces, in Lombardy, in Spain and Germany, and dwells in particular on the famous al frescoes of the Prince Bishop of Wurtzburg; he then examines the pictures of costumes and masks, the etchings, drawings, sketches, and those works of Tiepolo which, dispersed hither and thither, at last found a haven in the public and private galleries of Italy and foreign countries.

In the two final chapters Molmenti analyses the qualities of Tiepolo's art, showing its differences from those of his imitators and followers, and in particular from his son, Gian Domenico, to whom he restores several paintings hitherto held to have been from the brush of Gian Battista.

The little known or entirely unknown works of Tiepolo to which the author directs attention are by no means few. Among these we here reproduce and are certain that in so doing we shall please our readers a magnificent portrait entirely unknown recently brought to light by the Academy dei Concordi at Rovigo. The portrait, certainly drawn from an antique painting or print, is that of Antonio Riccobuono, a learned Venetian of the sixteenth century, and was executed by Giambattista Tiepolo, as appears among other things from the records

of the time. It is full of force, and is admirable owing to the life with which the great artist, though not drawing his inspiration from life, has been able to imbue it.

"Old English Election Pottery"

TOWARDS the end of my article on "Old English Election Pottery," which appeared in the October number of THE CONNOISSEUR MAGAZINE, I invited my readers to be good enough to notify me if they should have or know of any pieces of the kind I had described. Two correspondents strangely enough hailing from very different parts of England have very kindly acceded to my request, and called my attention to two interesting examples of old English pottery in their possession. But only in one case is the pottery an "Election" piece; in the other it is the pottery which my correspondent from the north tells me he has. Both are [illegible] and both are decorated and inscribed in free and large characters. "Sir Richard Yea" is the election in which these two pieces were [illegible] for Coventry City. Apparently they were unsuccessful candidates at the election that took place there in [illegible] but were returned next year on a petition, for the footnote is found appended to the entry of the Return of members of Parliament under that date: "Return amended by order of the House dated Feb. [illegible] by erasing the names of Sir Thomas Hesketh Bart. and Thomas Rogers Esq. and substituting those of Richard Roe Yea Esq. and Lord Viscount Sherrard in the Kingdom of Ireland."

The other correspondent writing from Dumfries reports a Delftware jug, which he says was sold him as Wincanton ware, though he holds the contrary, and says it is being Bristol. He describes it as 12 inches round and 3 [illegible] inches high, with the usual coarse and floral decoration of a blue and chocolate on the outside and with a band of blue round the rim and a wavy white pattern below inside. At the bottom is inscribed in rough cursive lettering "Crosby & Oliver 1771." He tells me he "does not know to what election it refers—possibly some Taunton or Tiverton one." As a matter of fact, there is no reference to any election at all, but to the struggle over the question of reporting Parliamentary debates that took place at that time. Crosby was Lord Mayor of London, and Oliver and the notorious John Wilkes were aldermen, when a proclamation forbidding the publication of debates was issued by the Commons, who were incensed at the healthy and inaccurate reports of their proceedings in one or two papers. Six printers who met the proclamation in defiance were summoned to the bar of the House. One of them, [illegible] Miller, printer of the [illegible] Post, refused to appear [illegible] [illegible] A [illegible] was issued [illegible] the Lord Mayor [illegible] Oliver [illegible] the Tower. Meanwhile the [illegible] and popular feeling ran so high that although the Lords agreed to the City to be in the wrong, the House let the matter quietly drop, and from that time onward the liberty of reporting debates in Parliament was never challenged.

It is curious nowadays that Wilkes's name is not associated with the names of the other two, seeing that he was [illegible] most prominent public man of the time. A very probable explanation is that the potter felt [illegible] should [illegible] use of Wilkes's name for these purposes at the time of his trial for libel in 1763, and of his election for Middlesex in 1768. FRANK [illegible]

Our Plates

Books Received

The Herkomer, by Sir Hubert von Herkomer, 7s. 6d. net; *The Water Babies*, by Charles Kingsley, with illustrations in colour by Warwick Goble, 5s. net. (Macmillan & Co.)

Hamlet, illustrated in colour by W. G. Simmonds, 10s. 6d. net; *The Golden Legend*, by Longfellow, illustrated in colour by Sidney H. Meteyard, 10s. 6d. net; *Mr. Pickwick*, pages from the *Pickwick Papers*, with illustrations in colour by Frank Reynolds, R.I., 15s. net; *The Holy Land*, by Robert Hichens, illustrated by Jules Guerin, with photographs, 25s. net. (Hodder & Stoughton.)

One Hundred Masterpieces of Painting, by R. C. Witt, 10s. 6d. net; *Vanishing England*, by P. H. Ditchfield and Fred Roe, 15s. net; *Old English Instruments of Music*, the Antiquary's Books, by Francis H. Galpin, M.A., F.L.S., 7s. 6d. net; *John Lucas, Portrait Painter*, arranged by his son, Arthur Lucas, £3 3s. (Methuen & Co.)

Colour Printers and Colour Printing, 12s. 6d. net. (Sir Isaac Pitman & Co.)

Chats on Autographs, by A. M. Broadley; *The Art of Puberty*, by Ernest A. Spiers; *Aspects of Death in Art*, by F. Parkes Weber, 5s. net. (T. Fisher Unwin.)

The Artistic Side of Photography, by A. J. Anderson, 12s. 6d. net. (Stanley Paul.)

A Nursery Calendar for 1911, by Paul Woodroffe, 2s. net; *A Flower Calendar for 1911*, by Eleanor Fortescue Brickdale, 2s. net; *The Book of Decorative Furniture*, Sections V., VI., VII., VIII., by Edwin Foley, 2s. 6d. each net; *The Louvre*, by T. Leman Hare (Editor), Paul G. Konody and Maurice W. Brockwell (Authors), £1 1s. net; *Hogarth*, by C. Lewis Hind, 1s. 6d.; *Ingres*, by A. J. Finberg, 1s. 6d. net; *Orchids*, by James O'Brien, 1s. 6d. net; *Favourite Operas*, by Cuthbert Hadden, 6s. net; *Turner's Golden Visions*, by C. Lewis Hind, 21s. (T. C. & E. C. Jack.)

Human Anatomy for Art Students, by Sir A. Fripp and Ralph Thompson, 7s. 6d. net; *Modelling and Sculpture*, by Albert Toft, 6s. net. (Seeley & Co.)

The Life of Giorgio Vasari, by Carden, 16s. net; *The Closet of Sir Kenelm Digby*, by MacDonnell, 7s. 6d. net; *The Scholar Gypsy*, by Matthew Arnold, illustrated in colour by W. Russell Flint, 12s. 6d. net. (Philip Lee Warner.)

Hand-Loom Weaving, by Luther Hooper, 6s. net. (John Hogg.)

Chicken World, by E. Boyd Smith. (G. P. Putnam.)

Rumbo Rhymes, by Alfred C. Calmour, 5s. net. (Harper Bros.)

Alma-Tadema, Christmas Number *Art Journal*, 2s. 6d. net. (Virtue & Co.)

Albrecht Altdorfer und Wolf Huber, by Hermann Voss, M12 and M14; *Die Norwegische Malerei im XIX Jahrhundert*, by Andreas Aubert; *Bramante und Raffael*, by Julius Vogel, M15. (Verlag von Klinkhardt & Biermann, Leipzig.)

Lancelot Blondeel, by Pierre Bautier; *Vieux Bruxelles*, by G. des Marez, F5; *L'origine du Type familial de la Maison de Habsbourg*, by Dr. Osw. Rubbrecht, F10; *Pierre-Paul Rubens*, by Emile Varhaeren; *Alb. Baertsoen*, by Fierens Gevaert, F10; *La Maison de Rubens*, by Henri Blomme, F20 and F60. (G. Van Oest & Cie., Bruxelles.)

The New Mission of Art, by Jean Delville. (Francis Griffiths.)

General John, by E. Everett Green, 1s. 6d.; *Jeff's Charge*, by Charles Herbert, 1s.; *By Summer Seas and Flowery Fields*, by T. Carreras, 2s. 6d.; *A Lady of Mettle*, by Dorothea Moore, 5s.; *The Boy's Book of Chivalry*, by Hammond Hall, 3s. 6d. (Partridge.)

A Sentimental Journey through France and Italy, by Lawrence Sterne, 10s. 6d. net. (Williams & Norgate.)

Prayers Written at Vailima, by Robert Louis Stevenson, 6s. net; *Stories of the Spanish Artists*, by Sir William Maxwell and Luis Careno, 7s. 6d. net; *The Shadowless Man*, by Adelbert von Chamisso, 3s. 6d. net. (Chatto & Windus.)

The Teaching of Drawing, by S. Polak and H. C. Quilter, 2s. 6d. (Clive, University Press.)

The House of the Sleeping Winds, by Enys Tregarthen, 5s. net. (Rebman.)

Relics and Memorials of London Town, by J. S. Ogilvy, 25s. net. (Routledge.)

The Royal Institute of Oil Painters

In the exhibition of the Royal Institute of Oil Painters Mr. St. George Hare attacked writers on art with a pictorial satire, after the method though not in the style of Hogarth. On a small canvas he represented three lay figures costumed and grouped together as though engaged in discussion. By them were a parrot, a dictionary of art terms, and several other suggestive accessories. The title given to the work *The Critics* —pointed its moral. Probably most artists conceal in their bosoms sentiments similar to those so boldly suggested by Mr. Hare. They find that art criticisms, however much they vary in their method and power of expression, are practically the same in substance, ringing the changes on the same series of art terms, praising the same men, and overlooking the same; and the latter, unfortunately, constitute nine-tenths of the exhibitors. If criticism is to be honest such a result is inevitable.

The critic may hunger for new turns of expression, but the necessity of giving his thoughts plain utterance drives him to use those art terms which everyone understands; he desires to do justice to all artists, but fronted with several hundred pictures, all good, he is compelled to choose from them a few which possess qualities differentiating them from the rest; and his choice will inevitably fall on the same works as those selected by his brother critics.

VISCOUNTESS CASTLEREAGH BY SIR THOMAS LAWRENCE
FROM THE MEZZOTINT BY H. T. GREENHEAD
BY PERMISSION OF MESSRS. HENRY GRAVES AND CO.

In the exhibition at the Royal Institution, for instance, the picture in the large gallery which inevitably attracted one's attention was Sargent's *Marchioness Duro*. It was not a new work, while to praise Sargent adds nothing to a critic's reputation for originality; but there it hung, dominating an entire wall, a picture which could not possibly be ignored. It was reminiscent of Lawrence in its grace and colour; but Lawrence would have concentrated his attention on the head, and not troubled to realise the draperies so perfectly, and the drawing would probably have been weaker. Mr. Sargent had

[illegible] *Petersham and Ham House* [illegible] Mr. Gilbert A. Phillips's [illegible] *The Rent* [illegible] and characteristic

[illegible] STATUE OF DR. JOHNSON
BY [illegible] FITZGERALD

[illegible] of *Mrs. Frame Inescourt*, by Miss Fiona [illegible] expression of the sitter's [illegible] general scheme of colour; but here [illegible] of the theme was handled with sufficient [illegible] whole canvas with interest. Mr. [illegible] effective and we[illegible] portrait of *Mrs. Wadsworth* [illegible] *Girl's Head*, by Mr. John [illegible] fascinating piece of bril[illegible] striking portrait of *Mrs* [illegible] a work very simpl[illegible] palette, and high[illegible] full realisation of [illegible]

[illegible] portraits, there were [illegible] *Mitcham House*, by Mr. [illegible] too sombre [illegible] Mr. T. B. Kennington's most important claim, *Only a Model*, would have gained in interest had it been painted on a smaller scale. His *Eros Bacchus* was marked by strong and harmonious colourings. Strong and harmonious, too, was Mr. Oswald Moser's version of *In the House of Simon the Pharisee*, a theme which was treated with fitting dignity, even though the conception hardly rose to those heights which are necessary for the production of a great religious picture. The subject of *Our Jack's come home from sea to day* might have tempted a less robust artist than Mr. A. D. McCormick into producing something of the coloured almanac order, of which there were one or two examples to be seen. Mr. McCormick, however, sacrificed popularity to art and gave a robust and atmospheric rendering of the scene in which the colour was true and unforced. A clever study of the nude was *A Bacchante and Fauns*, by Miss J. L. Gloag. Other works which should be mentioned were *Spring*, by Charles W. Wyllie, *Silkeness*, by W. F. Webster, and *A Sand Baby*, by Miss Hilda Fearon.

There were many landscapes of excellent quality. Something of the Constable touch was visible in the fresh, strong, and essentially English rendering of *Near Wareham*. A fine cloud study of *The Coming Storm* was the best of Julius Olsson's two examples. The strong *Sunrise, Athens, Greece*, by Mr. H. Hughes-Stanton, was noteworthy for its rich and sustained colour. French inspiration was visible in the works of both Messrs. Harry Van der Weyden and Montague Smyth. This is perhaps hardly to be regretted when, as in this instance, the results attained show that the artists are not merely influenced by the desire to imitate a popular phase of art, but are developing their own talents on thoroughly congenial lines. Yet there are certain dangers. French atmosphere and scenery possess a character essentially distinctive from those of England; and eyes which are attuned to the tones and colours predominating in the one country fail to realise the local characteristics of the other. The scene of Mr. Van der Weyden's landscape was, however, French—a scene in "Picardy"—and the artist had realised it most delightfully. True in colour, tender and atmospheric, this work was surpassed by no other in the exhibition. Mr. Smyth was equally sincere. His *English Waterway* was distinguished by a dignity of composition that is not too often in evidence nowadays. The artist had attained great atmospheric feeling; and if his work was somewhat low in tone, the colouration was thoroughly harmonious, and full of tender quality. Mr. B. W. Leader's little study of *The Dent du Midi from Villars* makes one regret that he has so consistently limited his art to the rendering of one type of scenery. This essay, strongly touched in and full of accurate observation, showed that the painter possesses a versatility for which few have given him credit. Many other landscapes of genuine merit must unfortunately be passed by without extended notice, among them being a pair of slight but clever marine subjects by Mr. John Lavery, the sunny *Derbyshire Dale* of Mr. J. Herbert Snell, and Mr. Arthur Streeton's broadly realised *Corfe Castle*.

The Royal Society of Painters in Water-Colours

THE Royal Society of Painters in Water-Colours still remains one of the havens of refuge for the man who likes to see art that is tranquil, that delights the eye without obtruding unduly upon its observance, and which presents no irritating problems to the mind. Such art is exemplified in the work of Mrs. Allingham, Mr. J. W. North, Mr. Alfred Parsons, and Mr. Thorne Waite. In the current exhibition the last-named is represented by a dozen breezy transcripts of English scenery, all delightfully fresh and refined in their colour; the best of these is perhaps *Open Air*, in which the artist gives us a vision of a sun-warmed down, melting away into illimitable space. This work does not seize upon the eye like that of some of the moderns, but its charm will remain, while the strong forced colouring of the latter may grow tiresome if seen too often. The principal work of Mr. Alfred Parsons, *The Old Wells Road*, is hardly so successful. It is difficult to say what is wanting in a drawing that is noteworthy for truth, refinement, and delicate colour, but the general effect appears too clean and cold, yet perhaps this was partly owing to the juxtaposition of several richly coloured neighbours. *The New Learning in England*, a smaller version of Mr. Frank Cadogan Cooper's mural painting in *The House of Lords*, is a work which compels everyone's attention. Sir Ernest A. Waterlow—numerous examples are all pleasant transcripts of English scenery. A highly decorative little landscape, *Moonrise in Normandy*, is by Mr. James Paterson. Mr. Anning Bell is hardly at his best in the *Study for a Picture*, the incongruity of the elements incidental to his theme being too great even for him to make a convincing entity of the work. His *Ariel* [illegible] in this respect. Among other artists whose [illegible] deserved more than passing notice were Messrs. D. Y. Cameron, Miss Clara Montalba, H. Clarence Whaite, Matthew Hale, and H. S. Hopwood. There were shown also a number of powerful animal studies by the late Mr. John M'Swan, and some sketches and a brilliant piece of pre-Raphaelite landscape by the late Mr. Holman Hunt.

French Post-Impressionists at the Grafton Gallery and Works by Jules Flandrin at the Stafford Gallery

THE exhibition of M. Jules Flandrin's work at the Stafford Gallery served a useful purpose as a preliminary introduction to the wilder excesses of the French Post-Impressionists at the Grafton Galleries. Compared with these M. Flandrin's art must be regarded as almost conservative. He is styled a symbolist in the preface to his catalogue; but to English readers the term "extreme impressionist" would probably give a better idea of the tendency of his pictures. It was impossible to judge these by the ordinary standards. They showed considerable

[illegible] EXHIBITED TO [illegible] AT [illegible] GALLERY

[illegible] the [illegible] of the [illegible] Decorative [illegible] of the artist's apparently [illegible] all the [illegible] pictorial [illegible] from his work. He [illegible] that one could well have imagined [illegible] exhibition was the work of a [illegible] were [illegible] that here and there [illegible] of [illegible] and brilliant pieces of colour betray the hand of an artist of no mean [illegible].

The exhibition at the Grafton Gallery was largely filled with the works of the extremists of an even more pronounced type than M. Flandrin. The committee, in order to prepare the initiated visitor for the shock which awaited his aesthetic [illegible] in the further galleries, wisely diluted the post-impressionism of

[illegible] to the [illegible] of a [illegible] Manet [illegible] the e did [illegible] with the [illegible] [illegible] were, at [illegible] [illegible] expectation of an [illegible] and [illegible] Manet was a true im- [illegible] [illegible] realist one who [illegible] [illegible] be under ordinary [illegible] [illegible] at the moment [illegible] *Un bar aux Folies-Bergère* [illegible] the accessories are [illegible] [illegible] directness, but the [illegible] are not set forth [illegible] exactitude. Keeping the [illegible] of the picture and the illusion [illegible] almost the same appearance as [illegible] records the exact facts of the scene [illegible] to the spectator by a single glance. We may not approve of the logic of such art, but it is [illegible] that can be easily understood; and moreover, in [illegible] of Manet, the art is of an extremely high order, [illegible] he was one of the great masters of brush work, and [illegible] of manipulating colour were of the highest [illegible] But between Manet and the post-impressionists there is a great gulf. The aim of the latter is not to re- [illegible] the appearance of things, but to express the [illegible] substance underlying them. To do this they have discarded the accepted tenets of art as resulting [illegible] too subtle and complicated to arouse the [illegible] and have gone back to the most simple and [illegible] forms of expression, those of children and [illegible] The result is the negation of art. This is [illegible] deliberate purpose. Art, as exemplified by [illegible] [illegible] of line, rhythmic cadences of colour, quali- [illegible] even by the close observation of nature, [illegible] the aesthetic senses and so weaken the [illegible] more primitive emotions, which it is the [illegible] of the post-impressionists to evoke. And so the [illegible] of the Grafton Galleries are hung with works which [illegible] efforts of children, garishly discordant [illegible] and destitute of tone. There is [illegible] attempt to represent nature. The pictures are [illegible] of the things they are supposed to [illegible] and we recognise them much in the same way [illegible] that a child's drawing of a circle with a [illegible] for the eyes and another two for the [illegible] and mouth, is supposed to represent a man's head. The [illegible] that here and there the pictures accident- [illegible] which how that their painters are [illegible] of better things. The rendering of a *Nude Girl with Basket of Flowers* by Picasso, is almost worthy of [illegible] [illegible] landscapes by Vincent van Gogh [illegible] are pleasing in colour, and show careful [illegible] The portrait of *Dr. Gachet* is a fine character [illegible] forth with true economy of brushwork, and only [illegible] accessories, while several of the [illegible] and [illegible], though painted in dabs [illegible] their texture across between [illegible] are wonderfully luminous. There are, however, exceptions. The exhibition forms a monument of misplaced labour, and fills the spectator with a feeling of regret that men of talent, inspired by high but mistaken ideals, should waste their lives in spoiling acres of good canvas when they might be better employed even in stone-breaking for the roads.

Old Masters at Agnew's and Shepherd's

FROM the Grafton Gallery it is a relief to visit the annual exhibition on behalf of the Artists' Benevolent Society held at Messrs. Agnew's (43, Old Bond Street). Here there is no need of an explanatory preface to the catalogue, telling us why we ought to like the pictures.

The exhibition is an ideal one in point of size. Twenty-eight pictures are shown—each of them being well hung, and each a masterpiece—just sufficient for the visitor to thoroughly enjoy without tiring his eyes or jading his mind, and few enough for him to carry away a clear perception of them. One of the most interesting works on view, though not one of the most important, is William Dyce's *Contentment*, a portrait of Harriet, the daughter of Lord Meadowbank. Dyce is little known as a portraitist, yet at the opening of his career he practised almost exclusively in portraiture, painting in a broad, robust style reminiscent of Sir John Watson Gordon. The present work, which was exhibited in the Academy of 1832, shows him in a transitional state, his brushwork being more minute and his palette more richly coloured than in his opening period. He developed more and more in this direction, thus reversing the manner of progress of most artists, who, as a rule, become broader and more free in their methods towards the close of their careers. Of the three Raeburns, though all are characteristic works, none show him at his highest pitch of excellence.

Lawrence, however, is superbly represented in his portrait of Lady Castlereagh, which puts him on equality with Reynolds or Gainsborough. It is by pictures like this—there are, alas! only a few—we see what a great artist Lawrence might have become had the demands on his brush permitted him to put forth his full power in all his works. It is stated in the catalogue to have been exhibited in the Academy of 1794, though this is opposed to the identifications given in Mr. Algernon Graves's *Dictionary of the Academy*. The artist that year only exhibited one picture of a *Lady of Quality*, the description almost invariably given to a woman of rank, and this has generally been identified as that of *Lady Emily Hobart in the character of Irene*. There are five fine examples of Reynolds, ranging in date from the soundly painted though not particularly pleasing *Roffey Family* of 1766 to the richly coloured *Cottagers*, representing Mrs. and Miss Macklin and Miss Potts, of 1788. Perhaps his most fascinating work here is that of that arch-beauty the Hon. Mary Monckton, a magnificent full-length in superb condition, though some may prefer the graceful motherliness of the Hon. Mrs. Beresford and her son John. Romney is seen at his best in his representation of that charming beauty Miss Maria Margaret Clavering, touched in with a light and facile brush, in his more solidly painted full-length of Lady Rouse-Boughton, and in his graceful

ON THE ROCHESTER COACH

BY FRANK REYNOLDS, R.I.

From "Mr. Pickwick" (Hodder & Stoughton)

group of the Clavering children. Two typical Morlands, both belonging to the period when he had attained full maturity of his powers but had not begun to scamp his work, show this essentially English artist at his best; while a characteristic Gainsborough, a luminous R. P. Bonnington, and the low-toned *View on the Maas* by J. Crome, are all worthy examples. Lancret's *La Ronde Champêtre* is perhaps as fine a picture as it would have been possible to obtain by this master; the composition of such a large and animated group of figures is exceptionally good, yet seen in company with the more naturalistic and spontaneous work of the English masters, the execution seems heavy and artificial. The collection is completed by an example of Constable, another of Hoppner, and three Turners. Of these the well-known *Pas de Calais* is the most important, a picture redolent with light, air, and movement; a second and much smaller work by the same artist is the *Pass of St. Gothard*, noteworthy for its direct and strong painting, the forms and strata of the rock-masses being closely observed and yet put in with an ease and assurance that is delightful.

THE BACCHANTE — [illegible] AT WALKER'S GALLERY

Not less interesting than Messrs. Agnew's exhibition is the more modest display at Messrs. Shepherd's (27, King Street). At these galleries there is always to be found in company with representative works of the great masters whom everybody knows, the great works of those lesser masters of whom the best informed connoisseurs know far too little. Yet at their best, a few of them rise to a level scarcely inferior to that of their greatest contemporaries. Among portrait painters, for instance, Zoffany, Abbot and Robert Edge Pine produced work, more especially in their rendering of masculine character, which entitles them to a far higher position in the English school of painting than is now accorded them. These names are bracketed together, not because there are not others worthy to accompany them, but because all three have been mentioned in connection with a portrait of *William Locke*, which is one of the most attractive pictures in Messrs. Shepherd's exhibition. A fine work this, showing some affinity in its style and arrangement to the *Parish Clerk* of Gainsborough in the National Gallery. Yet it is hardly Gainsborough; the handling is more masculine, and lacks something of his fluid grace. One is also inclined to eliminate Abbot from the reckoning. His work is generally harder and wanting in the painter-like quality which distinguishes this picture. Zoffany it may be, for though this artist is best known by his smaller pictures, he produced some remarkably fine full-sized portraits, one or two of which shown in the Old Masters Exhibitions were not at all unlike this work. Messrs. Shepherd so far fell in with this assignment as to place the name of this artist to the picture in their catalogue, but now they feel that it is more probable that it was by Pine; and the evidences of style, colour, and handling all seem to point in that direction. The illustration of it which appears in the present number of THE CONNOISSEUR MAGAZINE may enable some of our readers to adduce evidence which would afford a definite solution of the enigma. One has lingered so long over this interesting picture that the briefest mention must suffice for some of the other attractions of the exhibition. There is a characteristic Raeburn, a portrait of *Mrs. Deans*, painted when he was about thirty, and another [illegible] of the *Hon. Henry Erskine*, which are both [illegible] for their robust handling. A [illegible] David Cox, entitled *A Stream from Snowdon*, [illegible] of his [illegible] works, evidently painted at Betws-y-Coed. D. Mytens, the predecessor of Van Dyck in the role of painter to the English Court, is seen at his best in his portrait of the [illegible] *Sir Thomas Overbury*. The picture has the [illegible] of the period; the artist sees too much, over-elaborates the details so that the interest is too diffused; but, making allowance for this, it is a masterpiece of [illegible]. A fine John Crome, broad, simple, and large in its treatment, an early sweet-toned landscape by Gainsborough, another by Constable, and a superb copy of Van Dyck by Henry Stone, probably worked upon by the master himself, are a few only among the interesting items in this most interesting of bijou exhibitions.

Water-Colours and Etchings by Frank Brangwyn

[illegible] the work [illegible] of Mr. [illegible] the exhibition of [illegible] and water colours now [illegible] Fine Art Society's [illegible] New Bond Street. The [illegible] of his art will be new to most people. [illegible] painters, he has occasion[illegible] but this is the first time that [illegible] medium has been gathered [illegible] recent date, a large proportion [illegible] the result of a journey to Sicily amid the [illegible]

REPLICA OF THE GREAT SPHINX OF GHIZEH BY MADAME LONGWORTH

[illegible] No. 23, *The Exodus*, [illegible] though the decorative qualities are [illegible] they are utilized to heighten the [illegible] which impregnates the work. The [illegible] of coming disaster, and the [illegible] people from the ruined city, is [illegible] and directness the more impressive [illegible] has eliminated all uninforming [illegible] with the essentials. The work [illegible]

[illegible] scenes in Italy and England, [illegible] element of tragedy to disturb our [illegible] harmonies. Mr. Brangwyn's [illegible] finer than his water colours, [illegible] further. Some of the drawings were [illegible] beautiful suggestions to be [illegible] but the etchings are carried to the [illegible] perfection. His *Old Houses, Hammersmith* [illegible] be an Italian scene were it not that the architecture of the house is different. But taking his work, as it should be taken, as an embodiment of decorative beauty, not copied from nature but inspired by it, there is nothing to disturb our æsthetic enjoyment of its wonderful qualities.

Etchings by Old Masters

INTERESTING collections of etchings were also on view at other galleries. That of some of the Old Masters at Mr. Gutekunst's (Grafton Street) only served once more to prove Rembrandt's superiority over any of his contemporaries. The score or more of his works shown at Grafton Street—a fine selection of characteristic plates in his various styles—completely overshadowed all the other works except the series of noble portraits by Van Dyck; and yet there were examples by some of the greatest Dutch and Flemish masters included. In no way was his mastery better shown than in his complete adaptation of method to the end he had in view, so that where he wanted force he wielded his needle with almost insolent strength, while in others the delicacy and refinement of the strokes was unsurpassable. Van Dyck's, beautiful as they were, appeared mannered beside those of the great Dutch master.

Etchings by Zorn

A MODERN etcher who is now practically numbered among the classics is Anders Zorn, whose work is well represented in the sixty-two examples gathered together by Messrs. James Connell & Sons (47, Old Bond Street). Of the originality of Zorn's methods, and the force and freedom of his line, there can be no question. He works with marvellous economy of means, realizing in a few vivacious strokes what a less consummate artist could only achieve by careful and painstaking labour. In some of his examples his handling seemed too coarse for the full expression of his subject; but in the great majority of the works shown there was no jarring element to disturb the spectator's enjoyment of the wonderful verve and spontaneity of the handling.

"Charterhouse Old and New"
Etchings by D. Y. Cameron (Eneas Mackay. £2 2s.)

APROPOS of etchings, the issue of a sumptuously mounted edition of *Charterhouse Old and New*, by E. P. Eardley Wilmot and E. C. Streatfield, in folio form, illustrated with four original works by D. Y. Cameron, is an event which will be welcomed by many besides those who are directly interested in the record of this historic school. The letterpress is interesting throughout, but the most attractive feature of the volume is Mr. Cameron's etchings, which are admirable examples of his thorough mastery of this the most autographic of the graphic arts. Finely composed, these little works are wonderfully large in their feeling and treatment, and full of colour suggestion. Though these are not the earliest copies from the plates, the impressions in no case appear worn.

VENICE. ETCHING BY FRANK BRANGWYN AT THE FINE ART SOCIETY'S EXHIBITION

Replica of the Great Sphinx of Ghizeh

WE illustrate a reproduction in plaster by the Applied Art and Marble-cine Co. of the replica of the Great Sphinx of Ghizeh, executed by Madame Longworth. Madame Longworth's name was well known to the artistic world by the kudos gained through this replica, which was done to scale, and exhibited at the Paris Salon in 1903, and subsequently found a permanent home in America, having been purchased by Mr. William N. MacMillan.

The true atmosphere and spirit of what the original sculptor meant to convey is clearly defined, and is considered by connoisseurs to be all that the expression "Work of Art" implies.

"Dr. Johnson" By Percy Fitzgerald

THE name of Dr. Johnson is so inseparably connected with Fleet Street that it is specially fitting that what is perhaps the most pleasing and lifelike statue of him should have been erected at the extremity of St. Dunstan's Church, overlooking the busy thoroughfare he so often traversed during his lifetime. Mr. Fitzgerald's conception of the most intimately known personage of English Literature is easy and natural, and not without a certain dignity. It probably would have pleased Johnson himself, not an easy feat to achieve, for he complained bitterly of at least one of the portraits which Reynolds painted of him.

"Canon Ainger" By Georgina Bainsworth

A CELEBRITY connected with the same neighbourhood was the late Canon Ainger, whose sermons for so many years crowded the Temple Church. A posthumous bust of the Canon—an admirable likeness and possessing some noteworthy artistic qualities, which has been executed by Mrs. Bainsworth, is now being shown at the St. George's Galleries (148, New Bond Street). It seems a pity that this bust should not be secured by the authorities of the Temple and erected somewhere in the neighbourhood as a memorial to the Canon, but at present it appears more likely to find a resting-place in the Bristol Art Gallery.

Eighteenth-Century Mantelpieces

MANTELPIECES are among the most important features of domestic architecture. This was better understood by eighteenth-century designers than those of to-day. To the former a mantelpiece was the keynote governing the internal decoration of a room, and this fact inspired them to produce the many beautiful and elaborate designs which have not since been surpassed and perhaps hardly equalled. How wide was the range of these, how great the variety, may be seen illustrated in the collection which Messrs. Robersons have now on view at their gallery (83, Knightsbridge), in which the designs of the period are admirably represented.

The Duchess of Sutherland's Cripples Guild

THE good work which is being done by the "Duchess of Sutherland's Cripples Guild" (13 and 14, New Bond Street) is shown by the important illustrated catalogue of metal ware, etc., by the members which has been recently issued. The object of the Guild is to teach cripples artistic handicrafts, and so to fit them to become self-supporting in the battle of life despite their

[illegible] are copied with [illegible] work whose [illegible] character to their [illegible]

Charles "Marks and Monograms on Pottery and Porcelain"

[illegible] well-known author [illegible] been again entrusted by [illegible] and Turner with the [illegible] of the new edition [illegible] standard work on the [illegible] to be issued. He will be [illegible] any readers of THE CONNOISSEUR MAGAZINE who can [illegible] kindly communicate with [illegible] of the Magazine.

Drawings by Dulac, Rackham, and Thomson

[illegible] Leicester Square) a series [illegible] of the works of some of the greatest of [illegible] illustrators has been held. [illegible] of the works of Mr. Edmund Dulac, which will be on view when the issue of THE CONNOISSEUR MAGAZINE appears, was not hung at the time of going to press; but a good idea of the treat in store for [illegible] refined, delicate, and romantic art could be [illegible] from the reproductions of them in the beautiful [illegible] of *The Sleeping Beauty and other Fairy Tales*. These reproductions appear to be of such consistent [illegible] that one can imagine the originals have [illegible] anything in the translation. Mr. Dulac [illegible] exquisitely modulated brush, and attains his [illegible] tender harmonies of colour rather than by forceful contrasts. Perhaps no artist is capable of [illegible] the atmosphere of the old fairy tales, investing [illegible] idyllic actuality and revealing to us a world full of beauty, which seems real in itself and is yet far removed from the stress and turmoil of actual life. This is a book which should be popular with old and young, for to one who appreciates what is beautiful, and once [illegible], can lose it again without turning over every page.

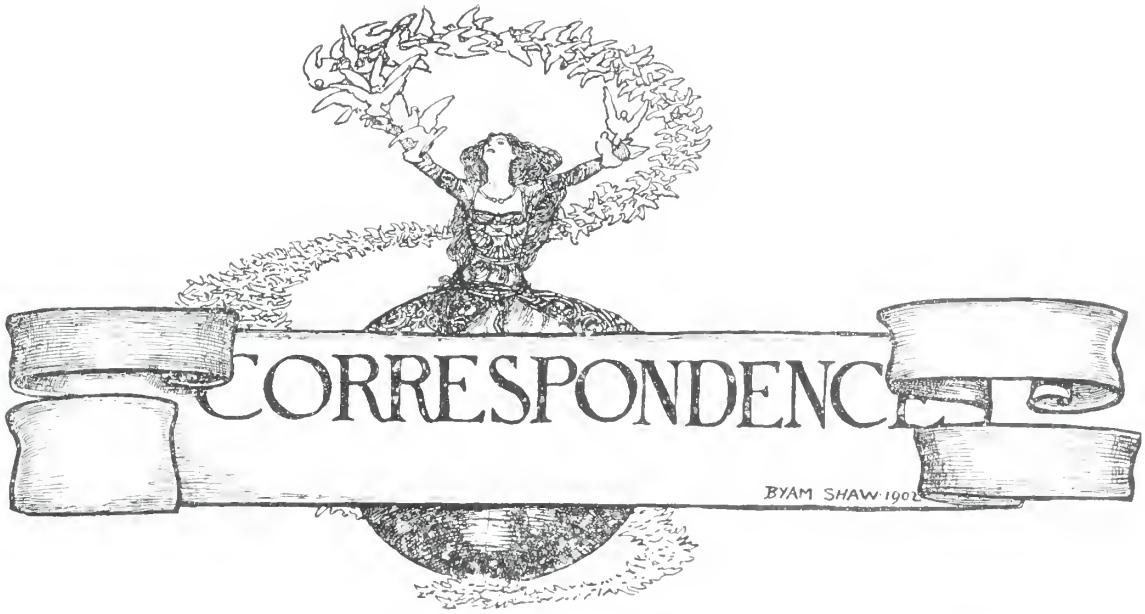
Mr. Arthur Rackham is a master of line. His illus[illegible] to *The Rhinegold* and *The Valkyrie*, which were [illegible] galleries, enforced this fact perhaps [illegible] strongly than any of his previous work. He [illegible] exquisite feeling for colour; though he uses [illegible] sparingly, generally merely as an [illegible] with the pen, he manipulates it so [illegible] with wonderful suggestiveness. Space [illegible] of more than a mention of Mr. Hugh [illegible] illustration to *Esmond*, and Mr. W. [illegible] studies of *Wild Animals*.

Chinese and Japanese Art

[illegible] & Co. are inaugurating their [illegible] premises, 127, New Bond Street [illegible] with an important exhibition of Chinese [illegible] Japanese works of art. The col[illegible] an extremely varied one, [illegible] of the early Han period to comparatively [illegible] prints. Where there is so much it is only possible to single out a few rarities for special mention. One of these is a crystal flower-vase belonging to the Han period, which is noteworthy not only for its antiquity and beauty of workmanship, but also on account of the size and fine quality of the piece of crystal out of which it has been wrought. It stands over a foot in height, and is ornamented by finely carved conventional figures. Then there are some beautiful specimens of jade ware; some richly ornamented bronzes dating from remote periods, inlaid with gold and silver, and now more beautiful than when they left the maker's hands, for age has added a beautiful patina of green, so that the objects appear as though they had been glazed with malachite. One or two specimens of very early pottery are included, fine in form and exquisite in tone and colour. Some of the finer specimens come from the collection of the late Captain Peel; others were probably brought over to England after the last Boxer rebellion, when many of the rarest treasures of Chinese art came for the first time into European hands.

Seascapes by Gregory Robinson, and Water-colours by W. H. Walker

At Messrs. Walker's Gallery (118, New Bond Street) several interesting exhibitions were to be seen. Mr. Gregory Robinson's pictures of *The Sea Where the Ships Are* were marked by originality, poetical feeling and fine quality of colouration. In the adjoining room Mr. W. H. Walker was showing fifty water-colour *Excursions into the Realms of Fate, Fallacy and Futurity*. The artist is gifted with an exuberant fancy, a faculty for keen satire, and considerable mastery of decorative design. These qualities were well exemplified in the exhibits, yet clever as the latter were, one could not help regretting that Mr. Walker was capable of a higher flight, and that if he so desired he could move our feelings more poignantly than with these quaint plays of satirical humour. Yet such as they are, we should feel grateful for them, as they strike an original note, and do so with much artistic power. Earlier on in the same gallery Mr. Frank Reynolds had shown a number of illustrations to the *Pickwick Papers* which have now been reproduced by Messrs. Hodder and Stoughton in *Mr. Pickwick* (15s. net), an abbreviated edition of Dickens's immortal book. The water-colours have lost practically nothing in the reproductions, which are of high quality, the colour and tone of Mr. Reynolds's work being literally duplicated. In essaying the task of illustrating Pickwick, Mr. Reynolds enters into competition with a long list of distinguished predecessors, and it says much for his originality that his work is not in the slightest degree imitative of any of theirs. He has given us new realizations of the characters: discarded caricature and made them more like life. After seeing them we feel that we know Mr. Pickwick and his friends with a greater intimacy than formerly, and know the places in which they moved better. Nothing can be more delightful than some of the pictures of old-world English rural scenery, the quaint inns, and the stage coaches.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Spoon. A2,062 (Brough). The expert to whom we have shown your spoon states that it is a very fine and rare one, and though possibly it may have been used for a [illegible] strainer, it is more probably an old English punch spoon.

"La Noce de Village." A3,052 (Horsham). It is difficult to give a valuation of your engraving without seeing the impression, but a print in colour of this subject, engraved by Descourtis after Lannet, in good condition, should be worth £30 or upwards.

Engravings after Hoppner and Reynolds. A3,055 (Barry).—Your engravings of *Clarinda*, after *Hoppner*, and *Miss Ann Horn*, after *Sir Joshua Reynolds*, at the size (18 in. by 12 in.) you quote, is probably from a modern reproduction, and will consequently be of little value. The size of the original plate should be 22½ in. × 14½ in. Choice impressions in colour from this fetch some hundreds of pounds. Your other engraving of *Miss Jolemiah Minnis*, by John Jones, after Sir Joshua Reynolds, may also probably be a modern reproduction. Old impressions in colour are extremely rare, and in good condition should be worth at least £100, or in black from £15 to £20, or more at time.

Mr. Kemble in character of "Rollo." A3,109 (Wolverhampton). A print of this subject, engraved by S. W. Reynolds, after Sir Thomas Lawrence, is worth £1 or 30s.

Coloured Prints.—A3,151 ("Stella," Cambridge).—From your description we are afraid that all the prints are of small value.

Engravings. A3,207 (Sittingbourne). The prints *Le Sucre et la Gaieté*, engraved by Duclos, after Rubens, and *Children Dancing*, engraved by P. C. Canot, after R. Paton, are only worth a few shillings.

"Winged Hat," etc., by Whistler.—A3,302 (Scarborough, Yorkshire). The lithograph of the "Winged Hat" is worth only a few shillings, and the copies of *The Weather-Vane* are of small value.

Coloured Engravings.—A3,327 (Karlskrona). (1) The engraving in colours, *Dance Round the Maypole*, by Coubans, after [illegible], if in good condition, would be worth £8 or £10. (2) *The Hermit*, by [illegible], and (3) *The Lady and the Knight*, are of small value. (4) The engravings, *Lady Rutzwick*, engraved by Thomas Watson, and (5) *Dream, Dreamt, Or Not*, by W. Dickinson, both after Sir Joshua Reynolds, if fine impressions and in good condition are worth some hundreds of pounds, but as there are numerous reprints of these in existence, we should judge it probable that yours may belong to the number, in which case they are practically of no value. (6) *Richard Wright Dead*, by Larbon; a copy of this, if in good state, is worth about 50.

"The Fairings" and "Going to the Fair." A3,348 (Bury).—You do not state in your enquiry whether these are in colour or in sepia frames; if the former and in good condition, they would be worth £50 or £60; if in red, about £25, and if in black and white, £15.

Tea Caddy. A3,405 (South Lowestoft).—From the drawing sent, we judge the tea caddy to be early Victorian, and its value about 30.

Cloisonné Serviette Rings. A3,412 (Penzance).—These are probably quite modern and would only be worth a few shillings.

Oil Painting. A3,423 (Malta).—Judging from the photograph of your picture, which unfortunately is not a good one, it appears to be the work of a Spanish artist of the seventeenth century. We have no recognise no any evidence to prove that it is by one of the great or well-known painters of this school. It appears to need a good deal of restoration, and its value, as far as we can judge, in the London market is not likely to be considerable.

Puzzle Jug.—A3,447 (Cardiff).—The puzzle jug is apparently of the early nineteenth century, but without an examination of the jug itself we cannot say where it was made. It is worth about 25s. to 30s.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

[illegible] a Genealogical and Heraldic Department under the direction of a well-[illegible] ancestry of American emigrants has been made a speciality, and we [illegible] of unpublished clues, from the public records which have been long [illegible] noted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[[illegible] family history is an idle pursuit, tending to foster pride, has passed away, and it is now [illegible] helpful, and give practical lessons in many ways. This being so, an account of the [illegible] traces pedigrees may be of some interest. After Wills and Parish Registers by far and [illegible] Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of [illegible] they record not only the names and descriptions, relationships, and descents of the parties [illegible] records commence in 1377, and continue to the present time. It may be imagined that [illegible] be obtained from these pleadings, but this was not so; and it has been laid down that any [illegible] of land must have had a chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

PEDIGREE OF REYNOLDS.

Joshua Reynolds [illegible] Margaret . . .

[illegible] John Reynolds, Preb., Master of the Grammar School, and Vicar of St. Thomas', Exeter. — Mary Ainsworth, of Antwerp.

[illegible] Samuel Reynolds, Clerk, M.A. Master of Plympton Grammar School. Fellow of Ball Coll., Oxon. — Theophila Potter, grandaughter of the Rev. Thomas Baker, an eminent mathematician. — Joshua Reynolds, Fellow of C.C. Coll., Oxon., Rector of Stoke Charity, Hants.

[illegible] Mary [illegible] — Elizabeth [illegible] — William Johnson. — Sir Joshua Reynolds, Knt., P.R.A. Died without issue.

[illegible] quartering [illegible] a shield, the order [illegible] and not [illegible] to the date and [illegible] where they were [illegible] granted [illegible] A crest would not be granted [illegible] The mantling should be (where not specified [illegible] with the first two tinctures named in [illegible] unless [illegible] expressly specified.

[illegible] William Fuller [illegible] on Scotland [illegible] in the year 1800, [illegible] ninety-fifth year. [illegible] William Fuller, who left an academy in [illegible] Bethlehem, to which on his death, his son [illegible] living, by [illegible] who afterwards [illegible] merchants of London, and other who never [illegible] Century, [illegible] the sum of thirty [illegible] in a banking house in Lombard [illegible] he had placed him [illegible] the business [illegible] Tuesday [illegible] 14th [illegible] sum [illegible] pounds.

[illegible] The [illegible] for the year 1800: [illegible] Stewart, esquire, [illegible] Mr. Frederick, [illegible] Frederick.

[illegible] — [illegible] (H. In. 1. 667.) The loss of the [illegible] would [illegible] H. [illegible] which was sometimes [illegible] or attached to other [illegible] Gullim, [illegible]

[illegible] General [illegible] married on the [illegible] 1630, [illegible] the daughter of Sir William [illegible] the [illegible] General [illegible] buried 11 1010 [illegible] Carlow Hall, in the [illegible] West Riding of Yorkshire.

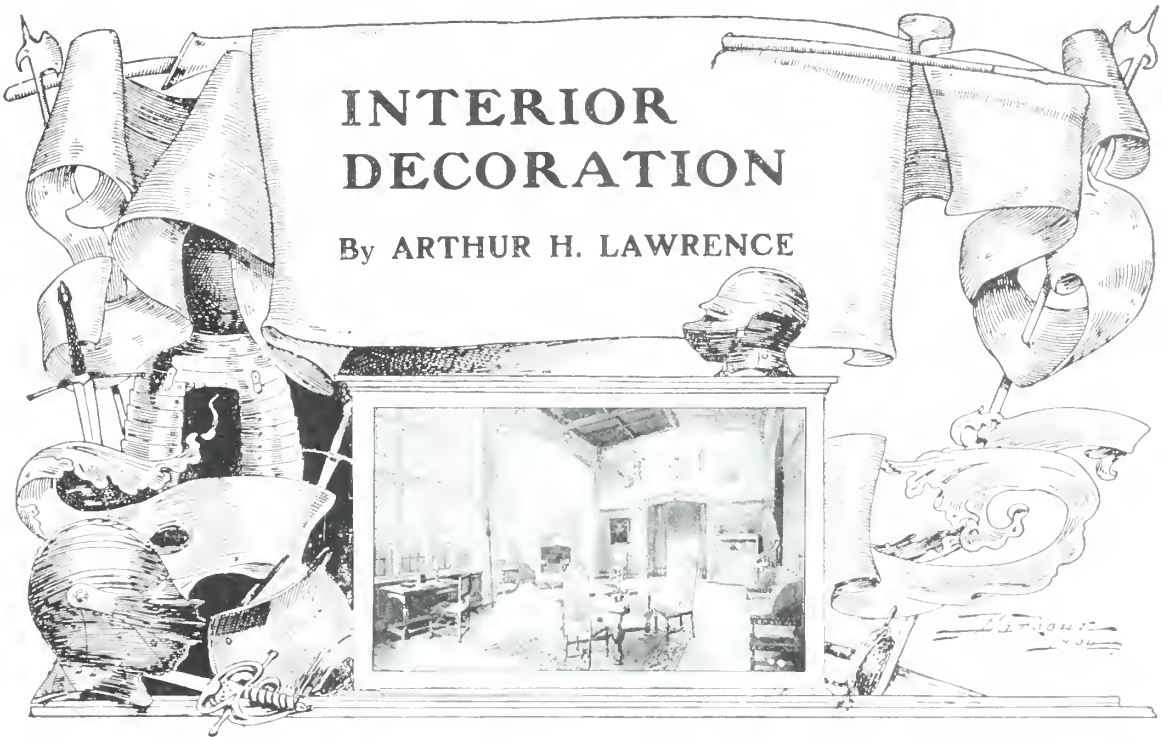
SMETHWICK.—A pedigree of the Smethwicks of Smethwick is to be found in the *Visitation of Cheshire*, 1613, *Harleian Society Publication*, 1909.

WOODNOTH. John Woodnoth, who died in Virginia, was the son of John Woodnoth, of Shavington, Cheshire.

HAWKINS.—The arms of Hawkins are: argent on a saltire sable five fleurs-de-lis or quartering azure a chev between three demi lions rampant or. Crest: on a mount vert a hind lodged or. "In Edward the Third's reign," says Barnes, "when the French King John was a prisoner in England the King of Navarre declared war against the kingdom of France, and collected men-at-arms from all parts, for he paid them largely out of the treasures he had amassed." The Navarrois took the town and castles of Creil-upon-Vise, Herielle, and Mauconseil. After the taking of the castle of Mauconseil, it was garrisoned with three hundred men under the command of Rabigois, of Derry, an Irishman, Franklyn and Hawkins, two squires of England, A.D. 1358. The origin of the arms is derived most likely from this expedition, the saltire being used as a scaling ladder, and the fleurs-de-lis being in the standard of France, which was taken from the castle of Mauconseil.

BENET. The will of William Benet, of Church Honiborne, yeoman, which you cannot find in London, was proved at Worcester in 1592, and is on record in that Registry.

BAUGH. The Will in Baugh you enquire about as a settler in Virginia emigrated from London. Evidence for this is to be found in the suit Kemble *v.* Mason, 5 June, 14 Charles I. Subject: Richard Kemble of London, Merchant Taylor, who complains that William Baugh, late of London, has now gone into Virginia owing to Rowland Hughes, an attorney of the London Sheriffs' Court, £5. Hughes has sued your Subject for the debt contrary to all equity. On these grounds a writ of privy seal is asked for against Basceno Mason, of London, Silkman, Richard Maynard, and Rowland Hughes. Court of Requests, bundle 68, part 1.



INTERIOR DECORATION

By ARTHUR H. LAWRENCE

THE publication elsewhere in this issue of thirty-two full-page plates from unique photographs illustrating the interior halls of some of the chief castles and mansions in England—giving us views, in fact, of some of the finest halls in the world—will not only be fully appreciated by every lover of architecture and of the higher development of interior decoration, but may serve to remind us that in the earliest days, when the fort had developed into the manor-house, the hall was indeed everything. It was the living, dining, and sleeping room, and began to be built on a scale of such majestic proportions that in our own day "The Hall" is the name applied to the principal house of the parish. In every castle or mansion due respect is had for first impressions. It would indeed be absurd if noble dimensions, and rooms decorated, embellished, and furnished harmoniously, were preceded by a first room or entrance which did not correspond with the building in its entirety, or which in any way seemed wanting in spaciousness, dignity, and harmonious surroundings.

In studying these clever photographic reflections of these splendid interiors, it is but natural to enquire what best can be done by those who have inherited or think of acquiring some spacious mansion, and who are concerned to have the interior decoration in consonance with the highest ideals. I think the reply to the question is indicated by the photographs or drawings which accompany this article. They are from the collection of sketches of work done, or proposed to be done, by Waring & Gillow, the firm whose name immediately occurs to one's mind in connection with what is greatest and best in the history of decoration and furniture of the past couple of centuries. There is much strenuous advertising in latter-day commerce, but sometimes there is not much behind it. In work which requires to be done on a large scale, which calls for the best expression of the best art, which demands of those concerned in it far more than lavish expenditure of money, the history of the last two hundred years is at a great grade. We have the Gillow tradition.

It would be possible, without being unduly discursive, to fill these pages with an essay upon the immense importance and the indisputable value of what may be briefly referred to as tradition in all matters of art, taste, and workmanship. If the British sailor of our own day is called upon to defend this country, the most cynical will not deny the advantage in high morale which he derives from his knowledge, supported by training, of what has been done by his predecessors. Similarly, the English workman, having established his reputation throughout the world as unsurpassed for the thoroughness of his work, has never receded from that position. It would be almost platitudinous to point out that in all crafts there is almost the gift of inheritance. Instinct and knowledge are by way of descent, and are not to be lightly acquired, if acquired at all, by the new-comer.

If this be true of the individual craftsman, how

[illegible] more [illegible] knowledge [illegible] of [illegible] building [illegible] are [illegible] in the whole. It [illegible] what the Gillows [illegible] the years [illegible] worth knowing, and any [illegible] and accomplishments [illegible] knowledge [illegible] directions [illegible] illustrations, will be [illegible] what is not known [illegible] Gillows of the present day [illegible] commercial furniture [illegible] hardly worth [illegible]

[illegible] fine houses in the world. [illegible] seventeenth century, [illegible] in the reigns of William III., Anne, [illegible] William IV., Victoria, and Edward VII., [illegible] any of the symptoms of [illegible] and more vigorous than ever. [illegible] books of drawings of their original pieces [illegible] the Georges to the beginning of the [illegible] country [illegible] practically an illustrated history [illegible] furniture, and in their completeness have been [illegible] not least to those who, in compiling [illegible] obtained their information from these [illegible] their sequence and the length of [illegible] covered by them. These designs take one [illegible] changing styles, from the beautifully [illegible] of the eighteenth century, in its [illegible] Chippendale, Sheraton, Hepplewhite, [illegible] Adam, and other giants of the period, [illegible] forms of the early Victorian, followed [illegible] Gothic revival, giving place to the Jacobean, [illegible] hold for many years, thanks to [illegible] Gillow's encouraged and [illegible]

[illegible] are of an oak Jacobean hall [illegible] work above, a fine oak panelled [illegible] and music gallery with stone chimney-[illegible] perfect ceiling, a most interesting example [illegible] Jacobean hall and staircase, a splendid [illegible] of a Charles II. oak-panelled Drawing Room [illegible] Grinling Gibbons carved motifs, and a richly [illegible] Francis I. panelled hall with stone chimney-piece.

In [illegible] the premises of Waring & Gillow, it [illegible] one [illegible] to realise the rare advantage [illegible] be [illegible] in combining the enterprise of modern [illegible] and the resources of modern machinery [illegible] to which I have already very [illegible] Their galleries give the most emphatic [illegible] supreme skill in decoration, of perfect knowledge of the different styles, which in past times Gillow's did so much to foster and develop, and of refined artistic treatment and sound manufacture. There are delightful reproductions of old models, faithful copies of historic rooms, scores of rooms in every recognised style and almost illimitable points of interest: as, for instance, the Queen Anne Room, which is modelled on the house of the great Duke of Marlborough, with part of the original staircase and painted ceiling said to have been the work of Sir James Thornhill. It is almost impossible to convey, without using too many superlatives or without appearing guilty of hyperbole, the unique thoroughness with which the firm of Waring & Gillow have embraced the whole realm of decoration and furniture. No modern requirement is omitted. No commitment is too large for this firm. Not least there is no rendezvous in the world where one can have the pleasure of inspecting so wide and varied a collection of genuine antiques. From the contemplation of, let us say, a Francis I. room, as depicted in one of the drawings accompanying this article, one may turn to the study of a handsome and genuine Francis I. cabinet, or other fine and characteristic pieces of the same style and period.

The collector of Renaissance furniture will find many typical examples of fifteenth and sixteenth century work. Coffers, cassones, credences, dressoirs, and other massive pieces, are a special feature of what is in its entirety a unique historical exhibit. The Italian School and the finest workers of the French Renaissance are well represented in examples of relief carving of great boldness and strength. Elsewhere one may see fine pieces of Dutch marquetry, brilliant examples of French furniture covered in tapestry woven in the old historic looms, choice bits of genuine Chippendale, Sheraton, and Hepplewhite, magnificent tables and settees in satinwood painted by notable eighteenth-century artists, and panels of Gobelins, Beauvais, and Aubusson tapestry of rare decorative value and importance. Of their old oak panelling and furniture, of their antique tapestries, and more particularly the brilliant copies which they have made of famous Gobelins pieces, of the wealth of old and beautiful things in these galleries, is it not, after all, the duty of the reader to make it his or her immediate object in life to inspect some of these treasures, and, by contemplation of the halls and rooms in every period and style, to obtain that educational refreshment which even the best photographs or the lengthiest and most minute descriptions cannot afford?

In the reproduction of these beautiful examples of the past, modern architects and designers are

A FINE OAK-PANELLED ELIZABETHAN HALL AND MUSIC GALLERY, WITH STONE CHIMNEY-PIECE AND PENDENTIVE CEILING

Designed and [illegible] by GILLOWS

A SPLENDID EXAMPLE OF A CHARLES II. OAK-PANELLED ROOM WITH GRINLING GIBBON CARVED MOTIFS

Designed by GILLOWS

RICHLY CARVED FRANCIS I. PANELLED HALL WITH STONE CHIMNEY-PIECE

Designed by GILLOWS
Waring & Gillow Ltd.

confronted by the fact that the [illegible] were evolved [illegible] when domestic requirements were less complicated, when comfort was little studied, and when [illegible] we regard now as the ordinary conveniences of [illegible] a [illegible] beyond the reaches of [illegible] and [illegible]. How to combine the beauty of past ages with the comfort of the present day is a problem only to be solved by the employment of consummate taste, aided by the most wide and varied experience. Taste, though an essential characteristic, is by itself of little avail, as is exemplified by the many modern residences conceived on old lines, which, though to the eye quite delightful, as places of habitation are far from desirable. The long experience and the acknowledged ability of Messrs. Waring & Gillow enable them to avoid the many pitfalls of this description. Their designs are not only conceived in perfect taste and carried out with [illegible] precision of style, but in them comfort and utility receive the utmost consideration. Under Messrs. Waring's guidance it is possible not only to revive the beauty of past ages, but to engraft on to it the most up-to-date luxury; nor does this require an extensive outlay. The same amount of material is required to decorate an ugly house as a beautiful one—or perhaps even more—for the highest beauty is often attained by economy of ornamentation, and Messrs. Waring are masters in the art of achieving delightful effects at a moderate outlay.

OAK JACOBEAN HALL WITH HALF-TIMBERED WORK ABOVE *Designed and executed by GILLOWS (Waring & Gillow Ltd.)*

In contemplating the reproductions of the interior halls of some of the stately homes of England, and in reflecting upon the minute knowledge and ability which enabled Waring & Gillow to repeat for us, even if in smaller dimensions yet with beautiful truth, such noble examples, it is impossible in the compass of an article to touch on the many debatable points concerning wood panelling and tapestries, chimney-pieces and ceilings, decorative

A FINE EXAMPLE OF A LARGE JACOBEAN HALL AND STAIRCASE.

Designed by GILLOWS
Warrington

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[illegible] rooms, [illegible] and more [illegible] in the [illegible] for which [illegible] for [illegible] in the supply of genuine [illegible] the firm under review easily maintains [illegible] position and reputation [illegible].

I [illegible] upon [illegible] the chimney-piece [illegible] period of design, of first importance [illegible] importance, and has sometimes [illegible] wrongly—not no importance at all. On the [illegible] a cold climate, and [illegible] the fireplace is not [illegible] It is apt to be looked for [illegible] and [illegible] of sitting down are essentially [illegible] and for this reason, if for no other, it [illegible] thing in the construction [illegible] ornament. In early Georgian houses, [illegible] was to treat the room in one [illegible] the design of the chimney-piece [illegible] upon. The ornaments on the [illegible] their keynote from the design of the [illegible]. In the books of the period the ceiling [illegible] the chimney-piece were the only parts which the [illegible] architects considered it necessary to [illegible] when once the design of the latter was [illegible] with them, they had only to work out the [illegible] of the rest of the room in harmony. Of course [illegible] which obtained such importance [illegible] described as "continued," that is, the construction terminated at or close under the ceiling; but this style was only suitable for rooms furnished with panelling or stucco, where the chimney-piece, being executed in the same material and the same style as the remainder of the decoration, formed a unit of the complete scheme; but with the fashion of hanging the walls with paper, silk, or damask, the "simple" mantel, that is, the top terminating at the shelf, became in vogue, the paper or silk being continued over the wall-space above the mantel to match the other sides of the room. This alteration entirely changed the appearance of English apartments. Whether one's preference is for the work which remains to us of Inigo Jones, Grinling Gibbons, or of Robert Adam and others, it is to the skilled artificers of the firm under review that we must look for the best reproductions. The excellence of their applied wood-carvings would alone call for quite a book on the subject. Moreover, most of us are inclined to agree with the brothers Adam in the respect in which they differed from their contemporaries. Like their predecessor William Kent, whose later work inspired some of their most successful efforts, they accepted the theory that furniture and decoration should form parts of the complete design of the house.

It is in respect of unity of conception and the harmony of every conceivable detail which in our own generation makes a visit to Waring & Gillow's a pleasure and a necessity with the folk of discernment and taste of our own day.

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